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SYMPHONY

2015/16



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Dear Friends and Colleagues,

Welcome to the 2015/16 North Carolina Symphony teacher workbook! Thank you to the authors of this year’s materials, who contributed countless hours of their time to make these curriculum materials such a valuable resource to teachers statewide: Laurie Siegel of the Orange Charter School, Karen Franks of the Rowan-Salisbury Public Schools, and Christine Blazey and Susan Zelasky of the Wake County Public Schools.

This year’s concert program has been designed to serve as inspiration for your students as many attend their first full orchestra concert and continue to develop a lifelong love of music. Works by Bizet, Rimsky-Korsakov, Rossini, Beethoven, Schubert, Brahms and Stravinsky will be featured as students learn “What Makes Music...Music?” The resources in the following pages have been crafted to help teach the concepts of texture, dynamics, tempo, form, rhythm and melody as they relate to these pieces.

Each year, the North Carolina Symphony strives to educate, engage, and inspire students who will create the cultural future of North Carolina. In order to ensure that we are continually reaching these high standards, we ask that you and your students provide us with feedback. Please take a moment to locate the questions on pages 65–66. Have your students fill them out, and either mail or scan/email them back so that we can continue to improve our programs and continue to meet the needs of you and your students.

Thank you for all that you do to enrich the lives of students across North Carolina.

Sincerely,



Sarah Gilpin
Director of Education, North Carolina Symphony

Contact the North Carolina Symphony Education Department

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	sgilpin@ncsymphony.org

Recordings of the Education Concert Program

Recordings of the pieces heard on the Education Concert Program will be available for CD purchase on the North Carolina Symphony Education website: **www.ncsymphony.org/educationprograms**

Information about the 2015/16 Education Concert Program

Education Concert Workshop

The best way to prepare for your concert is to attend the Education Concert Workshop each August. This six-hour workshop features presentations by the authors of the student and teacher handbooks. There you will see each activity and lesson plan from the books presented by the authors, their students and other participating educators. For your registration fee of \$30, you will receive a copy of both handbooks, a CD of the concert program and printouts of all PowerPoint presentations in addition to free access to the online workshop. You will also be treated to lunch and entered to win prizes from North Carolina Symphony sponsors. All who participate will also receive a certificate that they can use to obtain 0.5 CEU credit from their district. This year’s workshop takes place on **Monday, August 17, 2015, from 9:00 am–3:00 pm at A. J. Fletcher Opera Theater in Raleigh, N.C.**

If you are unable to attend the workshop in August, you can view it online. The North Carolina Symphony Education Concert Workshop will be videotaped and made available on a private classroom site. To download these videos you must register, after which you will be sent the same materials as all of the workshop participants and be given a unique username and password to log in to the classroom site. Upon completion of your online workshop you will be issued a certificate that can be used to obtain 0.5 CEU credit from your district. The cost of registration is just \$30. You can access these resources any time throughout the school year.

“America the Beautiful”

At your concert, the conductor will ask everyone to stand and sing “America the Beautiful” with the orchestra. He or she will cue the students after a brief introduction, when it is time to start singing. Although we encourage students to memorize the lyrics, we understand that this is not always possible. At your discretion, decide whether or not to bring song sheets or books from which your students can read. If you do choose to bring the lyrics, please be sure students take with them all materials they bring into the auditorium as a courtesy to our venues’ clean-up crews.

And remember, it’s a treat for our orchestra and conductors to hear your students singing. Your students should be encouraged to sing loudly so our musicians can hear them!

Playing on Recorders

At your concert, you may notice other groups playing the song on recorders. Playing the song “America the Beautiful” on recorders is an opportunity we extend to all school groups that attend and is completely optional. However, if you are planning to have a student group perform on instruments, here are a few things to know:

- North Carolina Symphony Education staff members need to know that you plan to perform on recorders before your concert. Please contact Sarah Gilpin, Director of Education, at sgilpin@ncsymphony.org or 919.789.5461 or ask whomever is coordinating your concert trip to do so. Performing groups will be seated in a special section and acknowledged from the stage, so it is critical that we know you are preparing to play.
- Schools will play on their own, unless you make arrangements with another school to perform together.
- We may have too many individual groups performing on instruments at one concert, in which case you may be asked to perform with another school.
- Any groups performing on recorders will do so before the full orchestra plays “America the Beautiful.”
- This opportunity is open to other instruments such as violins, Orff instruments, Boomwhackers, etc.
- Please remind your students, whether they are performing or not, to be courteous and respectful of other students’ performances at their concert.

Education Programs Overview

Programs for preschool students and teachers

NORTH CAROLINA SYMPHONY MUSIC DISCOVERY:

In partnership with PNC's Grow Up Great Initiative, North Carolina Symphony Music Discovery provides educational and artistic activities with a focus on symphony, to pre-school age children in locations throughout North Carolina. This program seeks to broaden the experiences of young children in ways that will last their lifetime.

Programs for elementary school students and teachers

EDUCATION CONCERTS: Approximately 40 full-orchestra concerts given annually throughout the state to audiences of third through fifth grades. Printed materials with a specifically designed curriculum for the music education program are given to teachers at the start of each school year.

EDUCATION CONCERT WORKSHOP: Offering an annual teacher training workshop in Raleigh and supplemental classroom resources for teachers through the North Carolina Symphony website. The Symphony's professional development programs and resources aim to address North Carolina curriculum standards in education, offer best practices in the classroom and discuss important issues facing music educators in our state. The education workshop is also available for video download on the North Carolina Symphony website.

ENSEMBLES IN THE SCHOOLS: An in-school program that brings North Carolina Symphony small ensembles into classrooms for an intimate learning experience. A string quartet and woodwind quintet are available for booking. Our musicians teach the elements of music and listening through this interactive program. Performances can be adapted for grade levels K–12.

ONLINE RESOURCES: Interactive website pages are dedicated to the North Carolina Symphony's Education programs. Here, teachers can reserve seats for their education concert, order resource materials online or even participate in professional development activities for credit.

INSTRUMENT ZOOS: A hands-on activity where musicians demonstrate instruments and give children the opportunity to try them out. Instrument Zoos are held one hour prior to Young People's Concerts and select Summerfest concerts and can also be scheduled for private educational or community-based events.

Programs for middle, high, and collegiate students and teachers

FRIDAY FAVORITES CONCERTS: A Friday afternoon concert series perfect for young adult audiences. These 60-minute performances feature great classical music in a fun and informal setting. Discounted student group rates will be offered with pre-registration.

MASTER CLASSES: Young instrumentalists perform and are coached by visiting guest artists. Artists such as Leila Josefowicz, violin; Yo-Yo Ma, cello; Alexander Mickelthwate, conductor; Zuill Bailey, cello; Noriko Ogawa, piano; Catrin Finch, harp; and Johannes Moser, cello, have recently given classes.

OPEN DRESS REHEARSALS: Middle school, high school and college students are invited to orchestra open dress rehearsals where they will have the opportunity to observe the North Carolina Symphony at work. Conductors and artists meet with students during the break for an interactive Q&A session.

Competitions and awards

MAXINE SWALIN AWARD FOR OUTSTANDING MUSIC EDUCATOR: An award and \$1,000 cash prize is given annually in honor of Maxine Swalin to an outstanding music teacher in North Carolina who makes a lasting difference in the lives of students of all backgrounds, positively affects his or her community in a lasting way and is a role model among music educators. Individuals are nominated by their peers and colleagues who write letters of support on their behalf.

KATHLEEN PRICE AND JOSEPH M. BRYAN YOUTH CONCERTO COMPETITION: An annual competition open to North Carolina musicians between the ages of ten and 21 in both junior and senior divisions with a cash prize awarded to the first and second place winners in each division. The first place winner of the senior division will be offered an opportunity to perform his or her concerto movement with the North Carolina Symphony in an upcoming season.

Community programs and education partnerships

OVATIONS: 30-minute recitals given by local young artists and chamber ensembles in advance of Classical Series concerts in Raleigh, Chapel Hill and Southern Pines.

For more information about the education programs of the North Carolina Symphony, please visit our website at www.ncsymphony.org/educationprograms, or contact Sarah Gilpin, Director of Education, at sgilpin@ncsymphony.org.



NORTH CAROLINA SYMPHONY
YOUNG PEOPLE'S CONCERTS

Designed for families and children ages 4–12, these concerts are a perfect introduction to an essential art form, including the chance to try out many of our instruments.

**Halloween at Hogwarts:
The Music of Harry Potter**
FRI, OCT 30, 2015 | 7PM
SAT, OCT 31, 2015 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH

SUN, NOV 1, 2015 | 3PM
RIVERFRONT CONVENTION CENTER,
NEW BERN

Emily Saves the Orchestra
SAT, JAN 9, 2016 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH

**Lemony Snicket's
The Composer is Dead**
SAT, MAR 12, 2016 | 1PM & 4PM
MEYMANDI CONCERT HALL, RALEIGH

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Author Biographies

Christine Blazey, *Weatherstone Elementary School, Wake County Public School System, Cary, North Carolina*

Christine Blazey has been a music specialist at the elementary level since 1994. She has been teaching in Wake County since 1998. Christine holds a Bachelor’s degree from The Hartt School of Music in West Hartford, Connecticut. She received her National Boards Certification in 2003 and completed her renewal in 2013. She has been an active member of the Wake County Honors Chorus program since 2002 and worked on the organizational committee for three years. She has two children, one in middle school and one in high school and a small dog named Toby. Although she was born and raised in New York, she has been in the much warmer state of North Carolina for close to 20 years now.

Karen Franks, *Morgan and Millbridge Elementary Schools, Rowan-Salisbury Public Schools, Salisbury, North Carolina*

Karen Franks is a native North Carolinian, born in Greensboro. She has been teaching for 15 years, the last six of which have been as an elementary music specialist with Rowan-Salisbury Schools. She studied Music Education at Concord University in Athens, West Virginia, where she was a McNair Scholar, conducting undergraduate research on the effect of ensemble music instruction on listening skills in other subject area classes. Karen works with the Salisbury Symphony as a teacher in the After School Strings program and is an adjunct woodwinds instructor at Catawba College. In addition to her teaching schedule, Karen is kept busy with a full performance schedule. She has appeared with Salisbury Symphony on flute, and is a regular member of Salisbury Swing Band on tenor saxophone. She has sung with the Salisbury-Rowan Choral Society and the Concert Choir of Salisbury and served as president of the board of the Concert Choir.

Laurie Siegel, *Orange Charter School, Hillsborough, North Carolina*

Laurie Siegel was born in Washington D.C. and lived in Maryland until moving to North Carolina for college. She studied music education with a concentration in voice at UNC-Greensboro where she discovered the joys of Orff-Schulwerk teaching process. She furthered her training in Orff, earning a Level I certification from James Madison University. Laurie taught in the Winston-Salem/ Forsyth and Guilford County School Systems as well as Durham Academy. She later returned to school earning a Master’s in Music Education from UNC-Greensboro and Level II and III Orff-Schulwerk certification from the University of Nevada at Las Vegas. Following three more years teaching, she started the elementary music program at The Lerner School in Durham, remaining there for 11 years. She has served as the president and vice president of the American Orff-Schulwerk Association and has presented at various venues

including the North Carolina Association of Independent Schools Conference and the AOSA National Conference. Since February 2015, Laurie has been teaching elementary music at Orange Charter School and bringing the Orff program to new students. Outside the classroom, she is active in the Triangle arts community, organizing and calling monthly Community Dances and performing as a soloist and actress in Durham and the surrounding areas. She has completed three marathons and encourages her students to also try something new!

Susan Zelasky, *Douglas Elementary Creative Arts and Science Magnet School, Wake County Public School System, Raleigh, North Carolina*

Susan Zelasky started her music education in Georgia, receiving a Bachelor’s Degree in Music Education and Level I and II Orff Certification from Atlanta, Georgia. She was on the textbook adoption committee and was awarded teacher of the year for her school in Georgia. In 2000 she moved to Raleigh, North Carolina, where she taught piano and started her own Kindermusik studio. She strengthened her teaching by earning her National Board Certification in Music for Early and Middle Childhood in 2007. Continuing her teaching, Susan accepted a position at Douglas Elementary where she taught for 12 years, receiving the Teacher of the Year Award in 2008. She is an A+ Network Fellow, has taught teachers across North Carolina how to use arts integration, and has presented her work at the Magnet Schools of America Conference in Nashville. She has also served as president of the Central Carolina Chapter of the American Orff-Schulwerk Association and hospitality co-chair for the National Orff-Schulwerk Convention in Charlotte, North Carolina. Susan is married to a loving husband and has a daughter attending UNC-Chapel Hill. In her spare time, she loves to sew and work in her perennial garden.

Want to become an author for the North Carolina Symphony Education Workbook? Contact us!

Sarah Gilpin, Director of Education, at 919.789.5461 or sgilpin@ncsymphony.org

Georges Bizet

Born: October 25, 1838, Paris, France
Died: June 3, 1875, Bougival, France



Biography (in Student Book)

Georges Bizet grew up in a musical family. His aunt was a famous singer, his father a singer and composer, and his mother a pianist. Bizet loved to play the piano, and by the age of four he could already read and write music! He was recognized as a child prodigy and shortly before his tenth birthday he began his studies at the Paris Conservatory of Music. There, he composed his first symphony at the age of 17 and began to earn acclaim as both a pianist and composer.

Upon finishing school, Bizet won a prestigious award known as the *Prix de Rome*, which allowed him to study and compose in Rome for three years. Although Bizet enjoyed his time in Rome, he eventually grew homesick and returned to Paris. Bizet most enjoyed writing opera, but began to receive negative reviews from the opera critics in Paris. He struggled to compose operas that pleased not only the Parisian audiences but also himself. His final opera, *Carmen*, became his most successful and masterful work. Sadly, Bizet died before the piece became very popular, but many influential composers were fans, including Camille Saint-Saëns, Piotr Tchaikovsky and Claude Debussy.

Fun Facts about Bizet (in Student Book)

- Bizet was considered a “master pianist” by the age of 14.
- Bizet married the daughter of his music teacher.
- His first symphony was written as an assignment at the Paris Conservatory. It was forgotten about and not debuted until 1935, after which it was deemed a master work.
- Bizet loved reading so much that his parents had to hide his books so he would spend more time working on his music.

Bizet’s Life:

- Originally named Alexandre César Léopold Bizet, but he was nicknamed “Georges” by his godfather.
- His father was a singing teacher; his mother was an amateur pianist. Bizet’s parents wanted him to become a composer.
- When Bizet was four years old, his parents taught him notes on the piano at the same time they taught him the letters of the alphabet.
- Began studying at the Paris Conservatoire at age 10. He excelled at playing the piano. At age 17, he wrote his *Symphony in C*, which was not performed in public until 60 years after his death. In 1857, at age 19, he won the *Prix de Rome* for the cantata *Clovis et Clotilde*. This award gave him a five-year pension and study at the French Academy in Rome.
- Even though he was a great concert pianist, he refused to perform in public. He made his living by teaching piano lessons and sending his compositions to publishers.
- Married Geneviève Halévy in 1869 and had one son.
- Served in the national guard during the siege of Paris in the Franco-Prussian War.
- His most famous opera, *Carmen*, was written in 1875, near the end of his life. The reviews for the first performances of *Carmen* in Paris stated that there were no good melodies in the opera, so the early performances were not well attended. Bizet died at age 36 before *Carmen* opened in Vienna, Austria, where it was a huge success. Bizet died a broken-hearted man, without knowing that his audiences would someday consider this opera his greatest masterpiece.

Featured Work: “Farandole” from *L’Arlesienne* Suite No. 2

L’Arlesienne Suites No. 1 and 2 are collections of incidental music composed by Bizet in 1872 for the play *L’Arlesienne* (The Girl from Arles) by Alphonse Daudet. The play ran for less than three weeks and has long been forgotten. Bizet re-orchestrated four pieces for Suite No. 1 while Suite No. 2 was compiled and re-orchestrated after Bizet’s death by his friend Ernest Guiraud. Movement IV (Farandole) from Suite No. 2 is also known as “March of the Kings,” the tune of which has been used in a Christmas/Epiphany carol. The play *L’Arlesienne* (The Girl from Arles) is set in the Provencal countryside of France. The Pastorale depicts the rolling landscape of the countryside and begins slowly and rhythmically in a manner that suggests the rowing of a boat. The middle section is faster, with a definite Spanish flavor. The music then returns to the mood of the beginning.

Student Introduction to Bizet’s “Farandole” from *L’Arlesienne* Suite No. 2

Fundamental of Music: Introduction

CLASSROOM ACTIVITY #1: Follow the Leader

North Carolina Essential Standards in Music:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 5.MR.1.3 Exemplify appropriate behaviors as participant and observer of music in relation to the context and style of music performed.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

Objective: Students will use movement to illustrate differing styles of music when presented aurally.

Materials: North Carolina Symphony Education CD, YouTube clips of farandole dances

Process:

1. Listen to the first theme of “Farandole,” The March of the Kings. Have students march around the room in a line to the theme.
2. Listen to the second theme, the farandole theme in the flutes. Students can tiptoe, twirl, and pirouette to the theme.
3. Allow students to choose one theme to represent, either the march or the farandole. Listen to the entire “Farandole” for *L’Arlesienne* and have each group move in response to hearing their assigned theme.
4. Watch a farandole being performed. <https://www.youtube.com/watch?v=i6RaK3fxOGE> is one example. The dance starts around the 3½ minute mark.
5. Before having the students dance in a farandole, practice some of the elements: dancing in a line, holding hands—without tugging and pulling one another; making the tunnel, going through the tunnel, then coming back out of the tunnel back into a line. Once all of these elements have been practiced, proceed with the farandole! Try different ideas for the themes, for example, have the students start the tunnel every time they hear the farandole theme, or use a march step when they hear the March of the Kings.

CLASSROOM ACTIVITY #2: Musical Elements Scavenger Hunt

North Carolina Essential Standards in Music:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 5.ML.2.3 Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.

Objective: Identify the elements of music we will be hearing at the North Carolina Symphony Education Concert.

Materials: North Carolina Symphony Student Book and Scavenger Hunt worksheet or device with internet access.

Process: Students complete a scavenger hunt either on their own or in teams.

Technology extension: Use devices to complete the scavenger hunt, such as a Kahoot quiz, using the link <https://play.kahoot.it/#/k/e538b0a0-1805-42d1-bf2a-7f1a1bca24e3> or the QR Code below.



CLASSROOM ACTIVITY #3: Putting All the Pieces Together

North Carolina Essential Standards in Music:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.ML.2.3 Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

North Carolina Visual Art Essential Standards:

- 4.V.1.3 Infer meaning from art.
- 4.CX.2.2 Apply skills and concepts learned in other disciplines, such as math, science, language arts, social studies, and other arts, in the visual arts.
- 4.CR.1.1 Use visual clues to interpret the content of art.
- 5.CX.2.2 Exemplify how information and skills learned in art can be applied in other disciplines.

Objective: Students will use critical thinking and analysis to understand and describe the elements of music, using traditional music terms.

Materials: North Carolina Symphony Student Workbooks, devices or computers with online access or worksheet activities from North Carolina Symphony Teacher Workbook, and access to online North Carolina Symphony Additional Resources Google Drive.

Process:

1. Review the elements of music as described in the North Carolina Symphony Student Workbooks.
2. Assign students into small groups.
3. Using the pictures provided, have students sort the pictures to describe each element. There are no right or wrong answers, but students should be able to explain why they thought each picture described that particular element. For example, when taking the pictures, I felt like the patterns of shadows on sidewalk sections portrayed a rhythmic pattern, but another viewer considered the photo to describe texture. It is more important for the students to be able to discuss their own views of why each picture describes a particular element than it is to have “right” or “wrong” answers.
4. Students can share their choices with other groups or with the whole class, or they can write a journal description of how their picture choices describe musical elements.

On the North Carolina Symphony Additional Resources Google Drive, you will find images to pair with this activity.

Technology Extension: Students can use devices to compile pictures into collages that describe each musical element — dynamics, tempo, form, melody, rhythm, and texture — as defined in the North Carolina Symphony Student Workbooks. Several apps can be used for this activity, including PicCollage, Shake Your Life, Show Me, Thinglink, and Bulletin Boards on Discovery Education. Some examples and electronic versions of the pictures can be found here: <http://tinyurl.com/pkk8hzz>.



Nikolai Rimsky-Korsakov

Born: March 18, 1844, Tikhvin, Russia
Died: June 21, 1908, Saint Petersburg, Russia

Biography (in Student Book)

Nikolai Rimsky-Korsakov was always more interested in his studies than in music. He began music lessons at age six, yet it wasn’t until he turned 17 that Rimsky-Korsakov began to develop a true love for music. Mily Balakirev, an influential composer of the time, encouraged Rimsky-Korsakov to perform his works and begin a career in music.

Rimsky-Korsakov was passionate about opera, and oftentimes took on unfinished projects left by his colleagues who had passed away. He took on a position as a teacher at the St. Petersburg Conservatory, but the job did not suit him and he eventually returned to his occupation as a full-time composer. Rimsky-Korsakov was a member of a group of Russian composers known as “The Five,” whose goal was to infuse their music with a sense of Russian pride. The group frowned upon the strict, Western rules that limited their ideas of music.

Rimsky-Korsakov struggled to find acceptance among his peers and was constantly trying to balance his personal style with an “appropriate” musical structure. His obsession with counterpoint is an example of this, repeating specific phrases and layering them throughout the piece.

Fun Facts about Rimsky-Korsakov (in Student Book)

- Nikolai Rimsky-Korsakov once served as the band director of the Russian Navy.
- Rimsky-Korsakov was a mentor and teacher of Igor Stravinsky.
- He became part of a well-known group of Russian nationalist composers called “The Mighty Handful” (also known as “The Five”—see above), many of whom were his close friends (Borodin, Balakirev, Cui, and Mussorgsky).

Rimsky-Korsakov’s Life:

- He enrolled into the College of Naval Cadets in St. Petersburg in 1856.
- While still in the Navy, he wrote his first symphony which was conducted by his friend and fellow composer, Mily Balakirev.
- Rimsky-Korsakov arranged a version of Mussorgsky’s never premiered, *Night on Bald Mountain*, and named it *The Fair at Sorochyntsi*.
- Though never formally trained, he became a professor of composition at St. Petersburg Conservatory.
- Married Nadezhda Nikolayevna Purgold in 1872 with Mussorgsky as his best man.
- The St. Petersburg Conservatory was named Rimsky-Korsakov St. Petersburg State Conservatory, the oldest academy of music in Russia. Other graduates include Piotr Tchaikovsky, Sergei Prokofiev, and Dmitri Shostakovich.

Featured Work: “The Sea and Sinbad’s Ship” from Scheherazade

Op. 35 is a symphonic suite composed by Nikolai Rimsky-Korsakov in 1888. Based on the book *The Thousand and One Nights*, (sometimes known as *The Arabian Nights*) this orchestral work combines two features typical of Russian music and of Rimsky-Korsakov in particular: dazzling, colorful orchestration and an interest in Persia, which figured greatly in the history of Imperial Russia, as well as orientalism in general. “The Sea and Sinbad’s Ship” appropriately begins the opus with a musical dichotomy: a large brassy opening, contrasted with a soft and gentle woodwind-string timbre, introducing Scheherazade’s theme in the violin solo (not performed on the North Carolina Symphony Education CD and concert). The strings’ weaving melody and following pizzicati illustrate the eventful storytelling of Scheherazade with a deeply oriental tenderness. It is considered one of Rimsky-Korsakov’s most popular works.

Brief Plot Synopsis:

Story of Arabian Nights:

Long ago there was a great Sultan (king) who had two sons. When it was time for the Sultan to die, he divided his lands and wealth and left it to his elder son and his younger son, Sharayar. Soon they both were skilled at ruling their kingdoms and the younger son decided to get married. Time passed, and one night the Sultan Sharayar went to visit his brother. He forgot something from his palace so he went back. As he walked in the palace gardens, he overheard his queen plotting against him with one of his enemies. He was furious! In his anger and sadness, he sent the queen away from the kingdom. After that terrible event, Sultan Sharayar decided he could not trust any other woman. He planned to kill each and every girl throughout his land, one each night. This caused great sorrow in his kingdom! Parents hid their daughters away. Everyone was fearful and distraught!

Sultan Sharayar had a chief minister that helped him, and that chief minister had a daughter named Scheherazade. Scheherazade was strong, kind, intelligent and brave. She loved to tell stories and folktales, and people often begged her to tell her stories.

She was convinced she could help the girls of the kingdom. Before printed books and newspapers, storytelling was the way people shared information and entertainment. Knowing she would be in danger, she nevertheless went to speak to the Sultan. She charmed him, but trusting no one, he ordered her to be the next to die. Scheherazade’s sister asked the Sultan “Could my sister tell you one of her stories before you put her to death?” The Sultan who was really sad and lonely, agreed and Scheherazade started her story. As she got to the cliffhanger (climax) of the story, she would stop, and the Sultan would decide to let her live one more night so he could hear the end. Each night, she would tell him stories that were entertaining but also taught lessons about ways to become a good person and live a good life. These stories were later put in the book form we now know as *The Arabian Nights*.

And so Scheherazade continued to tell her stories for the next thousand and one nights, saving her own life and the lives of all the young girls of the kingdom. Her tales were enchanting and also taught the Sultan many lessons. He grew to trust and love again, and they both lived a long life.

One of the first tales she told was about the Seven Voyages of Sinbad.

Student Introduction to Rimksy-Korsakov’s Scheherazade

Fundamental of Music: Texture

Texture is the aspect of music that involves tone color, or the way each instrument sounds. Composers choose and combine these individual sounds much in the way an artist chooses colors. There may be an instrument playing alone or many parts being played at the same time. These choices influence the mood or feeling of a piece of music. A “thin” texture may be one instrument playing a simple melody. A “thick” texture may be more than two instruments playing complex lines together. The texture usually becomes thicker or heavier when more instruments play together and when their parts are more dense.

CLASSROOM ACTIVITY 1: Creating Texture

North Carolina Essential Standards in Music:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.1.2 Execute the performance of vocal ostinatos, partner songs counter melodies, and rounds in two or more parts.

Objective: Students will create layered rhythm patterns and explore the meaning of texture in music.

Materials: Un-pitched percussion instruments (four types such as rhythm sticks, maracas, hand drums and triangles), and Promethean or Smart Board.

Process:

1. Have students create 4-beat rhythm patterns using body percussion. Explore patterns that they suggest and have them choose four of the rhythm patterns that they like the best.
2. Students will then practice one of the patterns over and over, creating a rhythmic ostinato. The teacher will add one of the other patterns during their ostinato. Stress to the students that they must keep their patterns going no matter what the teacher does.
3. Talk about the meaning of musical texture. Discuss the difference between thin and thick texture.
4. Next divide students into two groups with each group performing one of the rhythms. The teacher will then add another one.
5. Divide students into four groups—each group will perform one of the rhythms. Have them layer in the rhythms. Also try stopping and starting at the same time.
6. Ask question,“ How does this represent texture in music? “
7. Assign each group an un-pitched percussion instrument and allow each group to practice their part now with an instrument. Perform the four-part rhythm together.
8. If time allows, transfer to barred instruments in C pentatonic, dividing them into xylophones, metallophones, glockenspiels and drums.

CLASSROOM ACTIVITY #2: Texture in Scheherazade

North Carolina Essential Standards in Music:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.

Objective: Students will learn main melodies from *Scheherazade* and follow the listening map notating where there are thick and thin textures.

Materials: Listening map (provided), scarves, French horn, flute, oboe, clarinet, violin, instrument signs, xylophones, index cards, markers, North Carolina Symphony Education CD.

Background: *The Arabian Nights* is an ancient, oral collection of stories that continues to captivate both children and adults. These exotic stories originated in the eighth century A.D. and were told by Persian & Indian storytellers as they traveled along the Silk Road. These tales made their way to Baghdad in the ninth century A.D. and were told in Iraq, Syria, Turkey and India. The tales include love stories, tragedies and comedies. They have an air of mystery and intrigue and were handed down from generation to generation orally until the stories were published.

Process:

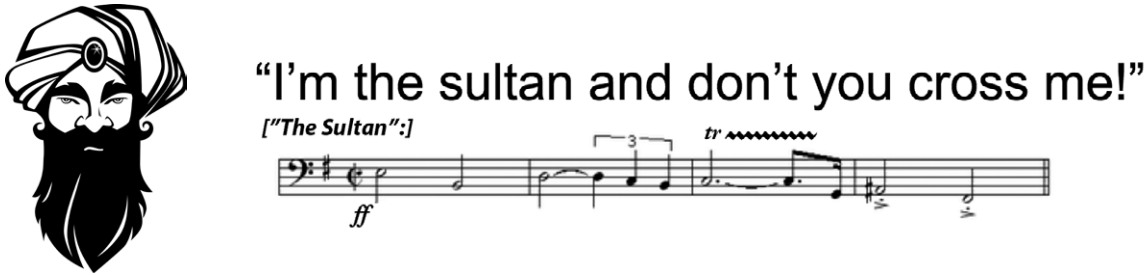
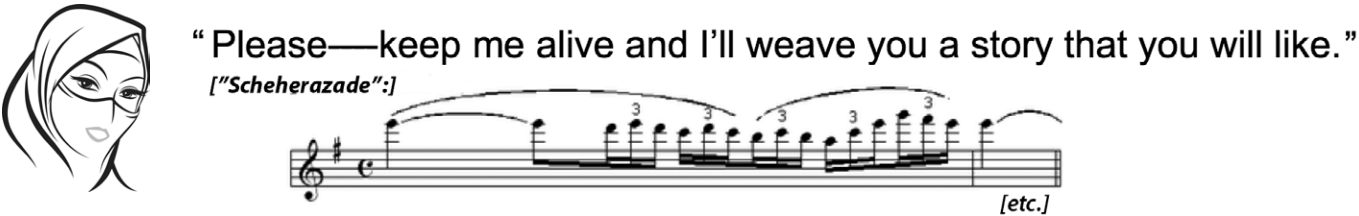
1. Have students read the story of *The Arabian Nights*. Identify the main characters.
2. Use active board or PowerPoint to show themes/texture in *Scheherazade* (Listening Map). Page 2 of the listening map is provided on the following page. To view the entire map in color, please visit the North Carolina Symphony Additional Resources Google Drive.
3. Sing each theme (Sultan, Scheherazade and Sinbad’s themes). Also there is a rhythm pattern that the horns play. Clap that pattern and identify it while listening.
4. Have students try the Ship and Sea Pattern on xylophones:

Ship and Sea Pattern



5. Have students follow along with the music on their own listening map worksheet or follow on Smart Board.
6. After listening to each of the themes, divide class into movement groups as follows:
 - Ship** — rolling rhythm — Have all students make wave motions with their hands. Instruct them to change levels by bending their knees. They can make large or small waves depending on the music.
 - Two birds** — staccato woodwind sounds — Ask for student ideas to represent the birds. In the music there are two short phrases — one for each bird.
 - Scheherazade** — high violin playing softly — Ask for student ideas of scarf movements to represent her. They should be smooth, flowing and high.
 - Five instrument dancers** — French horn, flute, oboe, clarinet, and violin — Students can wear instrument signs.
 - Sultan** — low brass instruments playing forte — Ask for student ideas.
 - Treasure chests** — long notes toward the end — Students can decide how to interpret this through movement.
 - Timpani** — timpani roll — This is a transitional part between patterns.
7. Have students try their movements while the music is playing. Practice several times to make it much smoother.
8. Connect back to texture by having students use index cards with the words thick and thin. Raise the correct side when listening to the music again.

Listening Map for “The Sea and Sinbad’s Ship”



CLASSROOM ACTIVITY #3: Texture and Storytelling

Common Core Standards:

- W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details and clear event sequences.
- a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - c. Use a variety of transitional words or phrases to manage the sequence of events.

North Carolina Essential Standards in Music:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.3 Create music using a variety of sound and notational sources.

Figure 1: Map of Persia



Figure 2: What it looks like today



Objective: Using the Graphic Organizer, students will create a story within a story using the themes below. Afterward, they can add un-pitched percussion to represent their characters or a special moment in the story.

Materials: Graphic Organizer, pencil, and un-pitched percussion instruments.

Process:

- Read to Students.

Scheherazade told the Sultan of Sinbad's many voyages at sea, of evil genies, of Ali Baba and the 40 thieves, of Aladdin and his magic lamp, of the magic carpet and of the flying horse. These stories were passed down by oral tradition a long time ago and then were written down in the book Sindbad in the 1700s. They are still wonderful today!

The Sea and Sinbad's Ship represents one of the wonderful tales that Scheherazade told to keep herself alive. She had to make sure that the story had lots of details, engaging characters, a plot that was suspenseful and kept the Sultan wanting to hear more.
- Read a short children's version of Sinbad's voyages from 1001 Arabian Nights (this can be found online, or in book form). *Sindbad: From the Tales of the Thousand and One Nights* by Ludmila Zeman (Adapter, Illustrator)
- Each student will generate their own ideas based on the theme (voyage on the sea, sultan ruling his kingdom, a magic carpet, a magic lamp, a flying horse, an island that actually is the back of a whale).
- Have students create groups of three and combine their stories. They can include dream sequences or adventures, but it must show details, climax, and problem resolution or change. This is when they will need to use the Graphic Organizer on the following page.
- After writing, choose a narrator in your group and decide who the instrument players are. Which instruments will you use? Circle four or five musical moments and/or characters and write which instruments you will use. Remember it will need to enhance the story, not make it confusing.
- Perform your story for the class.

Additional Resources for Rimsky-Korsakov's Scheherazade:

- Interactive webpage from KUSC.org: <http://www.classicalkusc.org/kids/sche/index.asp>

Prewriting: Short Story

Introduction: Describe main characters & setting.

Rising Action: Describe the main problem and how it gets worse.

Climax: Describe what happens when the problem is at its worst.

Falling Action: Describe what happens as a result of the climax.

Resolution: Describe how the story ends.

Name _____

Date _____

L.A. Teacher _____

CLIMAX

RESOLUTION

THEME

EVENT 4

EVENT 3

EVENT 2

EVENT 1

BASIC SITUATION (main character, his or her problem, and setting)

Gioachino Rossini

Born: February 29, 1792, Pesaro, Italy
Died: November 13, 1868, Paris, France



Biography (in Student Book)

On February 29, 1792, a baby was born to a village trumpet player and local opera singer in the Italian town of Pesaro. Rossini started his musical pursuits playing the triangle in his father's band at the age of six. His father, having welcomed Napoleon's troops upon their arrival in Northern Italy, was later imprisoned. Relocated to Bologna, Rossini was raised by his grandmother while his mother traveled, making a living performing in various theaters. His grandmother, unable to control him, forced him to live the life of a blacksmith. During his childhood, his musical studies included singing, cello, keyboard, and music theory. By the age of 13, Rossini's career began as a musician, performing as a singer in an opera called *Camilla*—his only public performance! He also began writing his own music, creating works for orchestra and piano by the time he was 16 years old.

After some time, Rossini's voice began to falter, and unable to sing, he became an accompanist and a conductor. He began to understand the importance of composition, admiring Haydn and Mozart's influence on music. He became interested in the genre of the time period, *opera buffa* (comic opera). Many of these operas are still performed today across the globe, including *The Barber of Seville*, *La Cenerentola* (a Cinderella story), and *William Tell*.

Fun Facts about Rossini (in Student Book)

- Rossini is respected as the principal Italian composer of the early nineteenth century.
- Rossini's life is like a two act opera: Act I "Swift Triumph," Act II "Seclusion."
- *William Tell* Overture was the last of 37 operas that Rossini composed.
- Rossini often broke the rules of *opera buffa* (comic opera), and wrote long embellished and beautiful melodies. He was seen as the true creator of *bel canto* (singing in a sweet and delicate manner).
- Rossini loved to tease and play jokes on his friends. This personality trait was evident in his music, especially when he wrote *opera buffa*.
- He liked to cook! Rossini is said to have "dedicated half his life to opera, and half to food."

Rossini's Life:

- Gioachino Antonio Rossini was born in Pesaro, Italy on February 29, 1792 to musical parents. His father, Guiseppe, was the village trumpeter and a slaughterhouse inspector, while his mother was a singer and a baker's daughter.
- Rossini studied harpsichord with a teacher who played with only two fingers. Then he found a teacher who gave him instruction in voice and on the pianoforte in addition to helping him learn to sight-read.
- In 1805 Rossini performed in the opera *Camilla* as a singer. This was his only public singing performance in an opera.
- His first opera was written between the ages of 13 and 14, but was not performed until he was 20. By then he had composed five other operas.
- *The Barber of Seville* (1816) is his most successful *opera buffa* (comic opera). Rossini claimed to have written it in 12 days.

Featured Work: *William Tell* Overture

The *William Tell* Overture is the instrumental introduction to the *William Tell* Opera. August 3, 1829, marked the premiere of Rossini's final opera at the Théâtre de l'Académie Royale de Musique in Paris.

Rossini's opera was originally written in six acts. Due to its excessive length, it was quickly revised and condensed into four acts. Roughly four hours in length and necessitating specific casting requirements (particularly in skill), this opera is rarely performed today. Performances have been given in both French and Italian.

The libretto written by Etienne de Jouy, and later revised by Hippolyte Bis, was based on the play, *Wilhelm Tell* by Freidrich Schiller about the legendary Swiss hero, Guillaume Tell. *Guillaume Tell* is one of the best examples of French Grand Opera of the nineteenth century.

Today the opera is known for its famous overture. The overture was Rossini's longest and most elaborate. The musical imagery he employs is thought by many to be the "precursor to the tone poem."

Written in four distinct sections, the overture features a "long, steady building of sound." The extended crescendo was described as a "tempest in teapots beginning in a whisper and rising to a flashing, glittering storm." Rossini used this technique so often that he was known as "Signor Crescendo."

Music from Rossini's Overture is best known as the theme for radio and television shows of *The Lone Ranger*.

Many others borrowed from Rossini's Overture, including a synthesizer version in Stanley Kubrick's film, *A Clockwork Orange*, Jeffrey Lao's *Eagle Shooting Heroes*, Dmitri Shostakovich's Symphony No. 15, and many more.

Brief Plot Synopsis:

Act 1

It is the day of the Shepherd Festival, in May, near Lake Lucerne. Per tradition, Melchtal blesses the couples at the celebration. However, Arnold excludes himself from this privilege, as he is torn between his love for his country and his love for Mathilde. Horn fanfares interrupt the festival and herald the arrival of Gessler, the Austrian Governor, whom the Swiss detest. Leuthold then enters, pursued by Gessler's forces. One of Gessler's soldiers has attempted to assault Leuthold's daughter, and Leuthold has killed the soldier to defend her. He wishes to escape, and the lake is the only route. William Tell offers his assistance. Gessler's guards arrive, led by Rodolphe. Leuthold manages to escape with the help of Tell, but as reprisal, Gessler's guards take Melchtal prisoner.

Act 2

In a valley by a lake, Arnold and Mathilde meet and again pledge their love. Tell and Walter arrive, and inform Arnold that Gessler has ordered the execution of Melchtal. Arnold vows vengeance. Arnold, Tell and Walter swear an oath to liberate Switzerland. They inspire the cantons to unite in this quest.

Act 3

At the market-place in Altdorf, the day is the 100th anniversary of Austrian rule in Switzerland. In commemoration, Gessler has had his hat placed on top of a pole, and the Swiss are ordered to pay homage to the hat. Tell arrives with his son Jemmy. Tell refuses to honor the hat. Gessler recognizes Tell as the man who saved Leuthold and wants to punish him somehow. He orders Tell to shoot an apple from Jemmy's head, in the hope that Tell will harm his son. Tell is successful in piercing the apple, and tells Gessler that had the shot failed, he would have used his next arrow against him. Gessler orders Tell to be arrested.

Act 4

A Swiss rebel army arrives, and a battle ensues. Tell kills Gessler with an arrow through the heart. The Swiss emerge victorious. Mathilde and Arnold, secure in their love, reunite at the close.

Student Introduction to *William Tell* Overture

Fundamental of Music: Rhythm

Rhythm is the aspect of music that involves note value, or the length of each type of note. When these note values are arranged in different combinations, along with rests, or silent beats, the result is the rhythm of a composition. Rhythms can include long sustained note values or short, quick note values, to create different effects. Rhythms including many sixteenth notes, for example, may bring up feelings of excitement and anticipation in the listener. Conversely, rhythms with many half notes and whole notes can make the listener feel relaxed and calm.

CLASSROOM ACTIVITY #1: Rhythm of Overture

North Carolina Essential Standards:


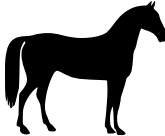
- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about and describing aural examples of music of various styles and cultures.

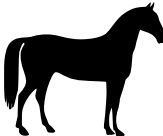















Objective: Students will learn the main theme of *William Tell* Overture through singing and then identify note values in a game.









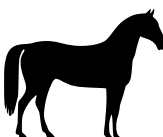







Materials: Theme from the Finale, Horse and Car chart, and note value cards.

Process:

1. Have students learn the theme (sing and learn the words). Choose a student to conduct the fermata.
2. Set up game: Have cards with note values mixed up in a stack — whole, half, dotted half, quarter and eighth notes and rests. Each card will have either a horse or car clipart on it. Create a circular path on the floor using poly spots. Place a fermata sign on one of the poly spots. Play the finale and stop occasionally. Students will walk around on the path and when the music stops, freeze on a spot. The student that lands on the fermata chooses a card from the stack and identifies the note value. If correct, the horse or car pictured on the note value card will advance forward one space on the chart.
3. The game ends when either the horse or car wins!

CLASSROOM ACTIVITY #2: Sixteenth Note Car Rhythms

North Carolina Essential Standards in Music:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 , meter signatures.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about and describing aural examples of music of various styles and cultures.
- 4.ML.3.3 Create rhythmic compositions which include the use of whole, half, dotted half, quarter, and eighth notes and rests in duple and triple time and which are arranged using a variety of sound sources.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.

Objective: Students will identify sixteenth and eighth notes in the rhythms of the overture. Students will create 8-beat compositions using these rhythmic combinations.

Materials: Car chart rhythms

Process:

- 1. Share written rhythm of A section (sixteenth notes, eighth notes).

A Section for Car Rhythm Rondo

Hey, Wil-liam Tell, won't you drive a car? Hey, Wil-liam Tell, you can drive it far?

Hey, Wil-liam Tell, which one will you choose? Drive, you can't lose!

- 2. Show four connected sixteenth notes on the board and explain how you can connect eighth notes in their place to create different combinations (tiki-ti and ti-tiki)
- 3. Connect car names with notes: Maserati (tiki-tiki), Pontiac (tiki-ti), Volkswagen (ti-tiki), Chevy (ti-ti), and Ford (ta).
- 4. Divide students into groups of four. Pass out rhythm card worksheets. Students will cut out rhythms and rearrange to create an 8-beat rhythm pattern. Practice rhythm patterns on body percussion, using rhythm sticks or other un-pitched percussion. Have each group share their composition with the class.
- 5. Another way — Have each beat be a different form of body percussion (see table below). Students can also transfer to unpitched instruments.

Car	Body Percussion
Maserati	pat
Pontiac	snap
Volkswagen	rub
Chevy	clap
Ford	stomp

- 6. Share with class.

Another way — Create a rondo form using the students' compositions as the B, C, etc....The A section of the *William Tell* Overture is: Hey William Tell, won't you drive a car? Hey William Tell, you can drive it far. Hey William Tell, which one will you choose? Drive — you can't lose (see above under #1).

Rhythm for Overture to *William Tell*
Activity #1

Long short short long short short stead - y Fred - dy, Keep it stead - y!

Long short short long short short long Can you tell, Wil-liam Tell, is the

rhy - thm true? Can you tell, Wil-liam Tell, what you meant to do? Gal-lop

here, gal-lop there, gal-lop near or far: Wil-liam Tell, why not take a car? On a

horse you can ride like the wind it's true, but a car on the road is the

thing to do. Gal-lop here, gal-lop there, gal-lop near or far. Wil-liam Tell, it is

horse or car?

CLASSROOM ACTIVITY #3: Moving to Music

North Carolina Essential Standards in Music:

4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

Objective: Students will read a shortened story of the Legend of William Tell. Identify the rhythm pattern (A section) while listening to the whole piece.

Story: Share story of William Tell.

The people of Switzerland were not always free and happy as they are today. Many years ago a proud tyrant, whose name was Gessler, ruled over them, and made their lot a bitter one indeed.

One day this tyrant set up a tall pole in the public square and put his own cap on the top of it; then he gave orders that every man who came into the town should bow down before it. But, there was one man, named William Tell, who would not do this. He stood up straight with folded arms and laughed at the swinging cap. He would not bow down to Gessler himself.

When Gessler heard of this, he was very angry. He was afraid that other men would disobey and that soon the whole country would rebel against him. So he made up his mind to punish the bold man. William Tell's home was among the mountains, and he was a famous hunter. No one in all the land could shoot with bow and arrow as well as he. Gessler knew this, and so he thought of a cruel plan to make the hunter's own skill bring him to grief. He ordered Tell's little boy to stand up in the public square with an apple on his head, and then he made Tell shoot the apple with one of his arrows. Tell begged the tyrant not to make him test his skill this way. What if the boy should move? What if the bowman's hand should tremble? What if the arrow should not hit it's mark?

"Will you make me kill my boy?" he said.

"Say no more," said Gessler. "You must hit the apple with your one arrow. If you fail, my soldiers shall kill the boy before your eyes."

Then, without another word, Tell fitted the arrow to his bow. He took aim, and let it fly. The boy stood firm and still. He was not afraid, for he had all faith in his father's skill. The arrow whistled through the air. It struck the apple fairly in the center, and carried it away. The people who saw it shouted with joy.

As Tell was turning away from the place, an arrow which he had hidden under his coat dropped to the ground.

"Fellow!" cried Gessler, "What mean you with this second arrow?"

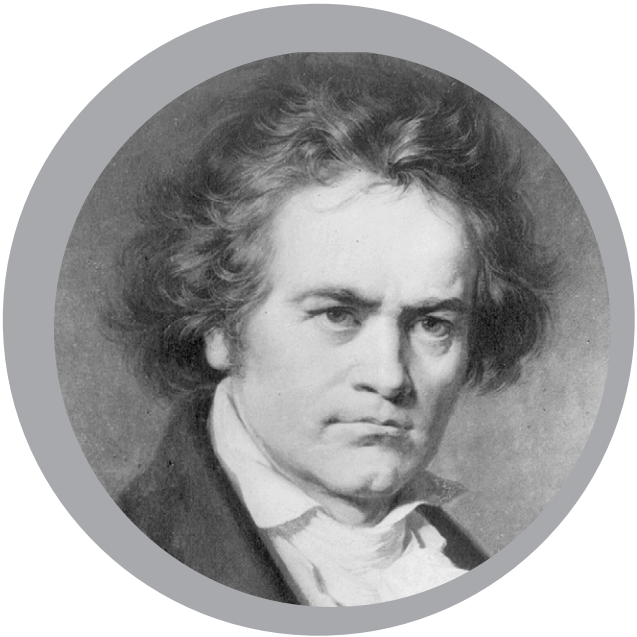
"Tyrant!" was Tell's proud answer, "This arrow was for your heart if I had hurt my child."

And there is an old story, that, not long after this, Tell did shoot the tyrant with one of his arrows, and thus he set his country free.

Materials: Story of William Tell (see above) and North Carolina Symphony Education CD.

Process:

- 1. Share story of William Tell.
- 2. Listen to entire piece and pat the A section rhythm on your lap every time it comes back in the music. Mirror with a partner for the other sections.
- 3. Another way — Gallop for the A section and use non locomotive movements for the other sections. A section can be played on temple blocks or drum.



Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austria

Biography (in Student Book)

Beethoven was born to a troubled family. His father and mother did not have much money, and worse, his father was abusive. However, his father taught him how to play the piano at age four. By the time Beethoven was eight years old, many would pay to come hear him play piano in his family home. Christian Gottlob Neefe, one of his listeners, offered to give him lessons at age 12. With the help of Neefe, Beethoven had published music and achieved a position as a court organist by the time he was 14.

By the time he reached adulthood, Beethoven had arrived in Vienna, Austria, desiring to study with Wolfgang Amadeus Mozart to fulfill his dream. After the death of Mozart, many believed Beethoven to be his rightful musical heir, and as a result, Beethoven produced many “Mozartean” compositions. Beethoven would remain in Austria to reach his musical maturity, producing many works including his symphonies, ballets, and piano concertos.

Fun Facts about Beethoven (in Student Book)

- Beethoven wrote nine symphonies.
- Beethoven only wrote one opera and one ballet, preferring symphonies and concertos.
- Beethoven was never married.
- Beethoven especially liked writing piano music.

Beethoven’s Life:

- Beethoven’s father was a singer and instrumentalist, which is how Beethoven learned music.
- Beethoven supposedly studied with both Mozart and Haydn.
- Beethoven only composed one ballet, *The Creatures of Prometheus*, of which the overture is still widely played today.
- Despite becoming deaf, Beethoven continued to compose music, but gave up performing and conducting.
- While only writing one opera and ballet, Beethoven liked programmatic (telling some sort of story) music. Many of his symphonies are programmatic.

Featured Work: “The Storm” (Mvt. IV: Allegro) from Symphony No. 6, “Pastoral”

Beethoven composed Symphony No. 6 in the fall of 1807 to early 1808. It premiered December 22, 1808 in Vienna, scored for two flutes, piccolo, two oboes, clarinets, bassoons, horns, trumpets, trombones, one timpani, and strings. Beethoven says himself that his Sixth Symphony is “more an expression of feeling than painting.” Each movement recalls a different scene in nature: the first represents the initial splendor of the countryside, the second depicts scenery of the graceful rush of a brook, the third is a scherzo of cheerful dances, the fourth a storm, and lastly, the fifth a final serenity after a violent storm.

Beethoven’s “Donner Storm” (“Thunder Storm”) interrupts the jubilee of the scherzo. It begins rather happily with the strings plucking a staccato and piano set of eighth notes, seemingly getting faster—as does the wind before a storm—just until the woodwinds add in with a held crescendo as the storm arrives with the entrance of the brass. After the storm begins, Beethoven consistently has sforzando chords interrupt silence, striking as thunder. The falling eighth notes in the strings represent the swift motion of the wind and rain as the brass continues to strike like thunder. Eventually the strings rise and fall chromatically and settle on pizzicati as the texture begins to thin, and the storm begins to fade.

Student Introduction to “The Storm” (Mvt. IV: Allegro) from Symphony No. 6, “Pastoral”

Fundamental of Music: Dynamics

Dynamics refer to the volume of a sound. Composers use different dynamics to make music louder or softer. Changes in dynamics can happen very suddenly or gradually over a longer period of time. Some examples of dynamic markings in printed music are piano (*p*), mezzo-forte (*mf*), and forte (*f*).

CLASSROOM ACTIVITY # 1: Dynamic Weather

North Carolina Essential Standards in Music:

- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 5.ML.2.3 Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.
- 5.CR.1.2 Understand the relationships between music and concepts from other areas.

Science Essential Standards:

- 5.E.1.1 Compare daily and seasonal changes in weather conditions (including wind speed and direction, precipitation, and temperature) and patterns.

Art Essential Standards:

- 4.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.
- 4.CX.2.2 Apply skills and concepts learned in other disciplines, such as math, science, language arts, social studies, and other arts, in the visual arts.
- 5.V.2.2 Use ideas and imagery from the global environment as sources for creating art.
- 5.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Technology Extension: Use iPads, digital cameras, laptops, or other devices to take pictures of elements of nature and/or the environment, use PicCollage or other photo software to label the pictures with dynamics.

Technology Essential Standards:

- 4.TT.1.3 Use technology tools to present data and information (multimedia, audio and visual recording, online collaboration tools, etc.).
- 5.TT.1.3 Use technology tools to present data and information (e.g., multimedia, audio and visual recording, online collaboration tools, etc.).

Objective: Draw pictures of clouds, storms, rain, wind, sun, and other weather phenomena to describe various dynamic levels while listening to “The Storm” (Mvt. IV: Allegro) from Symphony No. 6, “Pastoral.”

Materials: North Carolina Symphony Education CD, drawing materials (see Step #2), electronic devices—if available—(iPads, digital cameras, etc.).

Process:

- Have the class listen to “The Storm” (Mvt. IV: Allegro) from Symphony No. 6, “Pastoral,” paying particular attention to dynamics. Ask students to picture a nature scene while listening and imagine the weather patterns occurring during the music.
- Distribute drawing materials, i.e. paper, pencils, crayons, markers, etc. Play the musical selection again, and have students draw images that come to mind with the music.
- If electronic devices are available, students can draw images on the devices or find images of weather patterns on the internet to use.
- Label the artwork and images with the dynamics that the images appear to represent. The captions should include the dynamic term, symbol, and definition.

CLASSROOM ACTIVITY #2: Finding the Dynamics

North Carolina Essential Standards in Music:

- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 5.ML.2.3 Apply understanding of standard symbols and traditional terms for dynamics, tempo, articulation, rhythm, meter, and pitch when reading and notating music.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices, and performances.

Objective: Students will identify and execute varying dynamics levels in response to listening to a musical selection.

Materials: North Carolina Symphony Education CD, Rhythm Sticks or Boomwhackers, or other classroom rhythm instruments that aren’t too loud.

Process:

- Review traditional terms for dynamics.
- Listen to the Allegro movement. As the class listens, students identify dynamics using traditional terms.
- Listen again. This time students will use body percussion to accompany the selection. Some suggestions are listed the chart on the next page.
- Repeat Step #3, this time using rhythm instruments to perform the dynamics as students listen.

Literacy Extension: *Listen to the Rain* by Bill Martin and John Archambault and *Like a Hundred Drums* by Annette Griessman are two books that go well with the listening activity. Before reading, practice making rain sounds by rubbing hands together, snapping, patsching, and stomping (for thunder). After practicing the sounds, read the book aloud to the class. Students will use appropriate sound effects to accompany the book(s) with the sounds of a thunderstorm.

Measure	Dynamic	Suggested Action
1-8	pp	rub hands together
9-12	start p with crescendo	some students begin snapping
13-18	continue crescendo	all students snap, some begin patsching
19-21	crescendo	all students patsching
21-32	ff	add some students stomping
33-39	sf	all students patsching and stomping
41-42	p/pp	rub hands together
43	fp/sf	stomp
45-46	pp	rub hands together
47-48	fp/sf	stomp
49-50	p with crescendo	rub hands together and snap
51-57	f	patsch
58-61	p	snap
62-71	pp	rub hands together
72-77	crescendo	gradually add more effects
78	ff	stomp feet
79-94	sf	stomp and patsch
95-96	fp with crescendo	stomp, then snap
97-99	p with crescendo to fp	add some students patsching
100-102	p with crescendo	snap, then add students patsching
103-105	f with crescendo to ff	patsching, then gradually switch to stomping
106-117	ff	stomp
118	sf with diminuendo	stomp and patsch
119-136	p with sempre diminuendo to pp	snap, then fade to hand rubbing
137	sf	stomp and patsch
138	p	snap
139	f	patsch
140-145 downbeat	p with diminuendo to pp	snaps fading to hand rubbing

CLASSROOM ACTIVITY #3: Take a Listening Walk

North Carolina Essential Standards in Music:

4.CR.1.2 Understand the relationships between music and concepts from other areas.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

CCSS.ELA-LITERACY.W.4.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.W.5.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Objective: Students will make a connection between environmental sounds and musical compositions. Students will consider how Beethoven used nature to inspire some of his compositions.

Process:

- Listen to “The Storm” (Mvt. IV: Allegro) from Symphony No. 6, “Pastoral” and consider how Beethoven uses musical elements and instrumentation to imitate a thunderstorm.
- Take students on a walk around the school campus. After the walk, students reflect on the sounds they heard during the walk and how those sounds could be translated into music.
- Beethoven loved nature and loved to take walks and enjoy the sights and sounds of nature. As you walk, listen for the sounds of birds, crickets and frogs, distant conversations, even traffic. Think of how the sounds you hear sound the same as music and different from music. If you were to compose a symphony, how would you make it sound like nature? Which instruments would you use to make a thunderstorm? a pasture? a forest? a mountain? a sea? a lake? a river? How would “city” music differ from “country” music?
- After the walk, write thoughts and responses in a journal or on a chart (on next page). Discuss and compare ideas with classmates.

Sounds I heard	Instruments I could use	What makes that instrument a good choice for that sound? Please use complete sentences or complete thoughts.

Franz Schubert

Born: January 31,1797, Vienna, Austria
Died: November 19, 1828, Vienna, Austria



Biography (in Student Book)

Franz Peter Schubert was born to a large family of three older brothers and one younger sister. His father was a school master and purchased a home to make a school. Beginning his education at age six, Schubert took piano lessons with his brother Ignaz. A musical family, they had formed a string quartet with the father on cello, two older brothers on violin, and Schubert on viola. He later went on to learn organ, improvisation, and composition from Michael Holzer.

By the age of seven, Schubert dabbled in opera, auditioning and placing in the Hofkapelle Boys’ Choir. At this point, he was enrolled in Imperial and Royal City College boarding school, only to later join the school orchestra to perform works of Haydn, Mozart, and Beethoven. Schubert excelled not only in his musical studies, but also the rest of his academics.

However, in 1812 the death of his mother complicated matters. He turned to composition. Leaving the school in October of 1813, his father encouraged him to be a school teacher. He did not enjoy teaching and spent much of his time composing. Schubert was considered a lyric poet, often setting poems to music and writing lyrical piano sonatas.

Fun Facts about Schubert (in Student Book)

- Although Schubert wrote operas and melodramas, they were not very successful.
- Schubert wrote more than 1000 compositions, including over 600 songs.
- Schubert wrote nine symphonies (same as Beethoven!).
- A big fan of Beethoven, he was one of the torch bearers at his funeral, and he is buried next to him.
- Schubert was very modest about his music. He would often write, and then hide the music in his drawers.

Schubert’s Life:

- Schubert was born to a large family and a school master father. As such, he became a sort of prodigy in both musical and other academic arts.
- Around the time his mother died, his voice changed, which gave him trouble in his boys’ choir.
- During his first years of teaching, Schubert wrote his first mass, which was sung by one of his childhood friends.
- By the age of 18, Schubert began setting poetry to music, including Goethe’s “Erlkönig.”
- Many of Schubert’s piano sonatas were written for amateurs, focusing more on the lyrical than technical content.
- He wrote the music to the melodrama *Zie Zauberharpe* (*The Magic Harp*), which eventually was turned into an overture, now known as the Overture to *Rosamunde*, D.644.
- Schubert wrote his Symphony in C Major, D.944 and his song cycle *Die Winterreise*, D.911 in response to Beethoven’s death.
- Schubert remains remembered for his extensive glorious melodies and rapid shifts from major to minor.

Featured Work: Mvt. III: Menuetto from Symphony No. 2

Schubert’s Symphony No. 2 premiered in 1877 almost 50 years after his death, in the London Crystal Palace. Schubert’s early symphonies are quintessential examples of music of grace, warmth, and playful adolescent comicality. Similar to his first symphony, Symphony No. 2 contains the same “Schubertian” melodic development, widespread modulations, and suspenseful harmonic rhythms. Mvt. III: Menuetto from Symphony No. 2 is a rush of energy placed immediately after Schubert’s graceful Andante. It is written in the relative minor of Schubert’s Andante (C minor to E flat major), as yet another Schubertian harmonic surprise. The central trio is scored lightly with the delicacy of woodwinds and strings. The movement’s vertical harmonies outline clearly its ternary form and provide the piece with a sense of grandeur and elegance, only interrupted by the unadorned purity of the trio. Schubert’s use of eighth notes placed strategically within quarter and dotted-quarter notes both drives the piece forward and shapes its simple triple meter.

Student Introduction to Mvt. III: Menuetto from Symphony No. 2

Fundamental of Music: Form

Form is the aspect of music that involves the arrangement of parts in a piece. These parts are comprised of building blocks called phrases, or musical sentences, which are combined to create larger sections. Composers can create interest by making some phrases the same and others different, and organizing them in various ways. When the phrases are combined into larger sections, often labeled with letters to identify different parts, the composer must decide on a larger form for the entire piece. There are many types of forms, including two-part (AB), three-part (ABA or ABC), rondo (ABACA), and theme and variations.

CLASSROOM ACTIVITY #1: ABA Form in Schubert’s Music

North Carolina Essential Standards in Music:

- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.MR.1.4 Classify instruments into Western orchestral categories of wind, string, percussion, and brass.
- 4.MR.1.2 Explain personal preferences for specific musical works and styles, using appropriate music terminology.

Objective: Students will become familiar with a Schubert art-song in ABA form and analyze the same form in Mvt. III: Menuetto from Symphony No. 2.

Materials: YouTube video (found at <https://www.YouTube.com/watch?v=3dXDyWfBTKI>) and iPad app Compare N Contrast

Process:

1. Play video of song, “Das Lied im Grünen (The Song in the Greenwood)”, for class.
2. Discuss language of song (German) and Austrian heritage of Schubert. Discuss Schubert’s prolific song compositions (he wrote over 600!).
3. Ask students what makes something a song versus instrumental music alone (text). Have students name some lines from songs they know and think about which came first, the lyrics or the music.
4. Share some of the translation of “Das Lied im Grünen” with students:

To the greenwood, to the greenwood, Spring, the lovely boy, lures us,
And leads us with his flower-girt staff out where the larks and thrushes wake,
In the woods, on the fields, on the hill, by the brook, to the greenwood, to the greenwood.

In the greenwood, in the greenwood, there life is delightful, there we would wander
Casting our eyes on it already from far off, and as we so wander with cheerful heart,
Childlike pleasure holds us, in the greenwood, in the greenwood.
5. Discuss the subject of this song, springtime in the countryside, and how that compares to the images in the video.
6. Lead a discussion about the different sections of the song. Steer conversation to label the song as ABA.
7. Introduce the iPad app “Compare N Contrast” with Compare and Contrast template 12, tying into the theme of spring from “Das Lied im Grünen.” Work as a whole group to introduce this concept to students. If iPads are unavailable, use templates from North Carolina Symphony Teacher Book or create your own.

Name _____



This is different because...



They are the same because...

This is different because...

Title: Compare and Contrast 12

Menuetto

Trio

This is different because...

They are the same because...

This is different because...

Created by 'CompareNContrast' from Mobile Learning Services, ©2012

8. Play recording of Mvt. III: Menuetto from Symphony No. 2 for students as they work individually with the "Compare N Contrast" app to analyze the A and B sections of the piece. Focus on instrumentation, categorization into families, rhythm, melody, and texture, etc. Students can include personal preferences in description as well, as long as they use appropriate music terminology.

CLASSROOM ACTIVITY #2 (Part 1): What is a Phrase?

North Carolina Essential Standards in Music (Parts 1&2):

- 4.ML.1.2 Execute the performance of vocal ostinatos, partner songs, counter-melodies, and rounds in two or more parts.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple and triple time and which are arranged using a variety of sound sources.

Objective: (Part 1) Students will sing a 3-part round, adding simple movement to show phrase length.

Materials: "Come Let Us Gather" (provided below).

Process:

1. Sing song for students. Repeat, showing the phrase length with an arching arm.
2. Define phrase as a musical sentence or complete thought.
3. Ask students to determine the number of phrases in the song by showing the arch themselves. Lead discussion to come to three 8-beat phrases.
4. Teach song, echoing by phrase.
5. Students add movement by phrase, keeping in mind the style of the song. Practice song with movement in unison.
6. Sing song in two-part round with teacher as second part. Students notice where second group enters. Divide class into two groups, with teacher as third part. Divide class into three groups to perform in 3-part round with movement.
7. Once the class is comfortable singing in three parts, number students around the circle, 1, 2, and 3, repeating, and perform in mixed formation with singing and movement.

Come Let Us Gather

Come, let us gath - er now to sing. Sing from the heart, great joy to bring.

Bod - y, mind, - spir - it, voice, - come let's sing.

(Part 2) Identifying Phrase Length: Are They All the Same?

Objective: (Part 2) Students will create 8-beat and 4-beat rhythmic compositions and play them on rhythm sticks to accompany the A section of Mvt. III: Menuetto from Symphony No. 2.

Materials: Rhythm sticks and Phrase Chart.

Process:

1. Distribute pairs of rhythm sticks to each student. As students listen to recording, establish pulse (dotted half note) of A section lightly with rhythm sticks.
2. Review definition of phrase from Part 1. Listen again, showing phrase length with rhythm sticks playing in an arc overhead. Discuss phrase length, 8-beat phrase versus 4-beat phrase.
3. Present phrase chart:
8 4 :|| 8 8 4 8 4 :||
4. Divide students into pairs or small groups. Students create two different rhythm stick patterns, one eight-beat and one four-beat (dotted half note pulse). Once secure with two patterns, students practice with the phrase chart. Teacher keeps steady beat on cowbell to establish tempo of recording. Groups share phrases with classes.
5. Perform with recording. All groups can play at the same time, or they can be divided to play individually during recording.
6. Whether using whole group or individual group performance, during B section, students leave group and walk to the beat, returning to group by the end of the B section.

CLASSROOM ACTIVITY #3: Dancing the Minuet

North Carolina Essential Standards in Music:

- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

Objective: Students will become familiar with the dance form Minuet. Students will dance in the style of kings and queens, as in a minuet.

Materials: <http://www.soundjunction.org/TheMinuet.aspa>, recording of J.S. Bach, Minuet in G (can also be played by teacher or student on piano), and iPad app “Minuet in G”

Process:

1. Show students the Sound Junction website page on the Minuet. Share examples of the minuet. Explain that the third movements of symphonies are often in the minuet and trio form (ABA), as in Mvt. III: Menuetto from Symphony No. 2.
2. Discuss how kings and queens may have acted at a royal ball (good posture, take their time, bow respectfully, make good decisions, etc.) Demonstrate these attributes and have students model them.
3. Teach dance “Kings and Queens” by Peter Amidon from Sashay the Donut (modified).
Formation: Longways Set, standing across from partner
(Counts are with dotted half note pulse)
A1 Joining hands in long lines, all go forward and back (8)
Right hand turn with partner (2)
A2 Left hand turn with partner (2)
Gypsy: walk counterclockwise around partner without touching, maintaining eye contact (4)
Repeat A1 and A2
B1 Top pair sashays down the set and back up (8)
B2 Top pair face down, holding partner’s inside hand, and walk down the center to the bottom.
Other dancers bow to pair as they pass. All move up one step and take hands in long lines to start dance again. (8)
Repeat B1 and B2
4. Play the Minuet in G while students practice dance with fingers. If interested, share the "Minuet in G" iPad app with students, to show the music as they listen.
5. Perform dance with music.



Johannes Brahms

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna, Austria

Biography (in Student Book)

Johannes Brahms was born on May 7, 1833, in Hamburg, Germany. His father was a musician, and his mother was a seamstress. He composed during an era of music history called the Romantic period. He respected famous composers who came before him, including Haydn, Mozart and Beethoven and had a particular admiration for Johann Sebastian Bach’s music.

Brahms showed his musical talents early on. He began playing piano at age seven, and helped to supplement his family’s income by playing in restaurants and theaters. Brahms also learned to play cello when he was young, but had to stop when his cello teacher stole his instrument! As a teenager, young Johannes was already conducting choirs and later became a successful choral and orchestra conductor. By the age of 19, Brahms was well-known as a pianist and played a concert tour of Europe.

Brahms met many famous musicians while traveling on his concert tours. While playing piano for Hungarian violinist Eduard Remenyi in 1853, he met the famous violinist Joseph Joachim and the composer Franz Liszt. He was also lifelong friends with famed Viennese waltz composer, Johann Strauss, Jr. Remenyi introduced Brahms to Hungarian folk music and its gypsy-life rhythms and melodies. Brahms later used them in his music, including his 12 Hungarian Dances. They helped spread his name to a wider audience than his other music had.

Fun Facts about Brahms (in Student Book)

- In his later years, Brahms’ appearance was very recognizable as he had a long beard and large frame, which was the opposite of his thin figure and smooth cheeks as a youth. Brahms did not grow his beard until he was 45 years old.
- Although Brahms was quiet and shy, he had many friends, and even though he was not married, he was known as a favorite “uncle” to many of his friends’ children.
- Brahms never went to college!
- Brahms was extremely critical of his music and destroyed musical scores and sketches which he thought were not his best work.

Brahms’s Life:

- Brahms’ family was very poor and lived in a house with many other families. His most precious possession was his flute, which he kept under his pillow.
- Brahms wanted to learn to play the piano, but his father told him to forget about this idea because he thought pianos were only for rich people.
- Brahms’ family learned that he could hear a tune and play it immediately on his flute, when at age six, he played all the tunes he had heard from an organ grinder.
- When Brahms’ father took him to see one of his musician friends, they discovered that Brahms had perfect pitch and could name any note that was being played on the piano.
- Brahms’ father played double bass in cafes and inns, but the family never had enough money.
- At age seven, Brahms started taking piano lessons from Otto Cossel, who did not charge his family for the lessons and let Brahms practice at his house.

- When Brahms was nine, he accidentally discovered a piano factory during the Great Fire of Hamburg, when the fire blocked his path to Mr. Cossel's house and he couldn't get to his piano lesson. The owner of the factory invited him to play, and then offered Brahms the opportunity to practice on the pianos in his factory.
- Brahms played dance music on the piano in taverns as a youth to help support his family.
- At age ten, Brahms won a piano competition even though he could not practice due to an accident in which a heavy wagon had run over his legs. He did not accept his prize of traveling to America to give concerts, but instead began piano and composition lessons with Mr. Cossel's teacher, Professor Marxsen.
- Brahms toured through Northern Germany. He worked as Director of Concerts for a prince and as Director for a singing school in Vienna.
- Although he was a composer of the Romantic Period, his music seemed closer to the Classical Period compared to his contemporaries.
- He wrote four symphonies, many lieder (German songs) and choral pieces, various piano pieces, a Requiem, and a famous lullaby.
- He had a friendship with Robert and Clara Schumann, and he spent two years helping with their children. She advised him in many areas of his life.
- He liked to go on walks in the woods.

Featured Work: Hungarian Dance No. 6

Brahms was an admirer of his predecessors Beethoven, Haydn, and Mozart. He often stated how vital it was to preserve the purity in the classical tradition. As such, in a time of Wagnerian romanticism, Brahms provided a more circumspect look on his repertoire, aligning his compositions with that of his idols. Hungarian Dance No. 6 is one of the 21 arrangements of Hungarian dances he wrote for four-hand piano. Numbers five and six are based more on folk melodies, but still demonstrate Brahms' very unique style in their harmonic and rhythmic complexity. This work is often compared and studied with Dvořák's Czech nationalist works, Slavonic Dances.

Student Introduction to Brahms' Hungarian Dance No. 6

Fundamental of Music: Tempo

Tempo is the speed of music. It is a steady, constant pulse, like a clock ticking. Tempi can be slow or fast or in-between, and can change during a song. Tempo influences how music sounds and feels. The same piece of music will sound different if you play it slower or faster.

CLASSROOM ACTIVITY 1: What is Tempo?

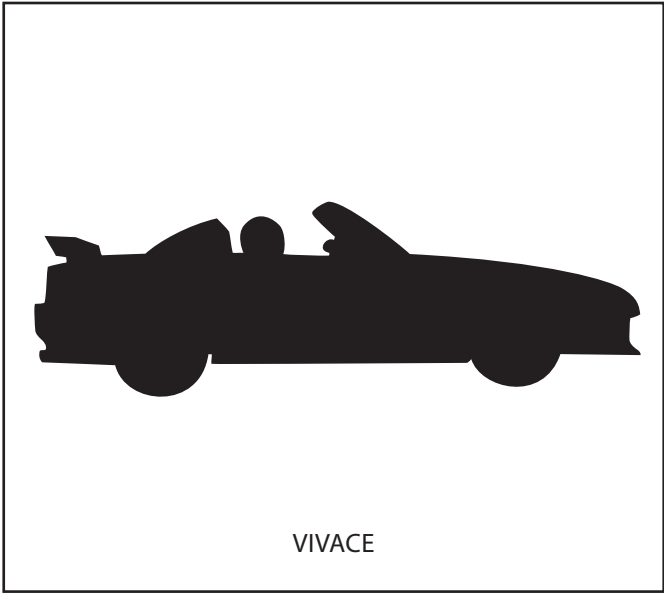
North Carolina Essential Standards in Music:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.
- 4.ML.2.3 Interpret standard symbols and traditional terms for dynamics, tempo, and articulation while performing music.

Objective: Students will play different tempi using the barred instruments.

Materials: Barred instruments set up in C pentatonic, Tempo word cards

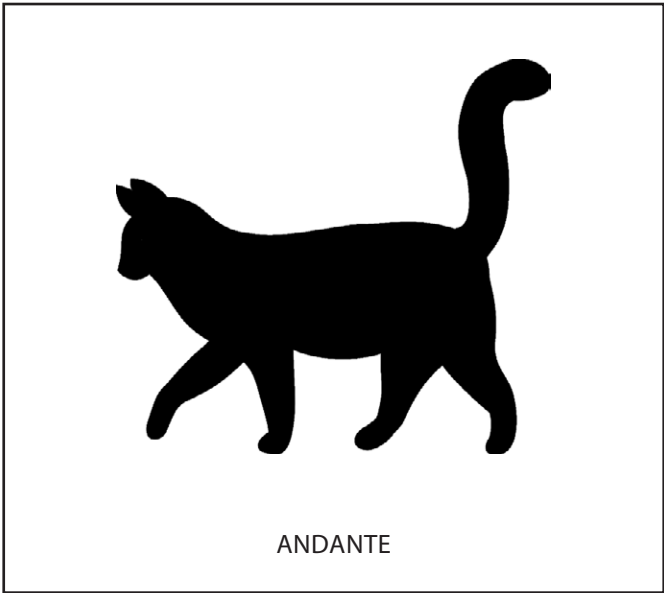
Tempo



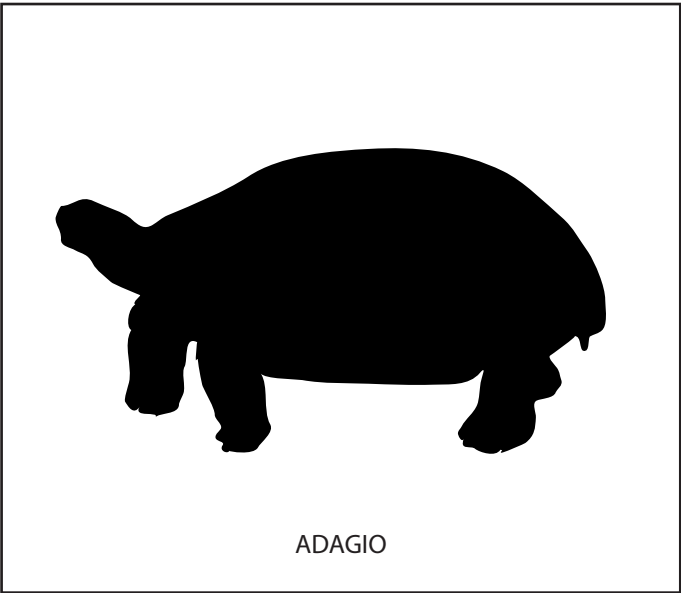
VIVACE



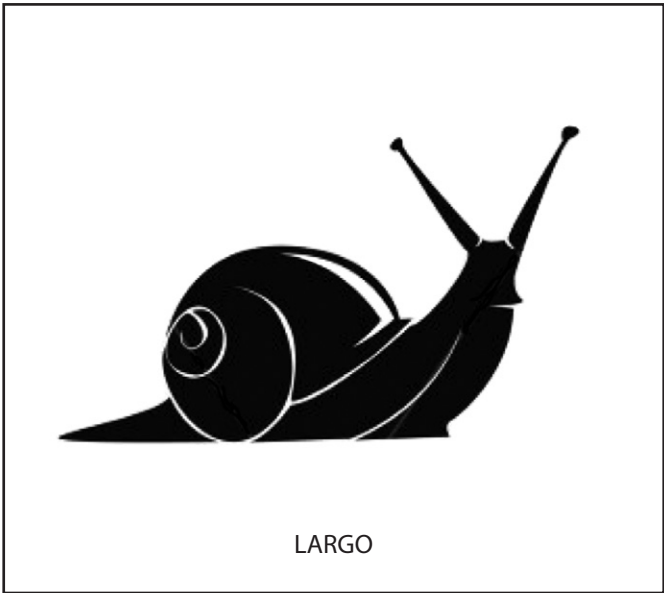
ALLEGRO



ANDANTE



ADAGIO



LARGO

Process:

1. Have students learn Tempo song (on page 40).
2. Sing or transfer to barred instruments in C pentatonic or boomwhackers.
3. Have different students become the conductors and conduct in different tempi.
4. Identify the tempo names (*Largo*, *Adagio*, *Andante*, *Allegro*, and *Vivace*). Have students conduct again and name their tempo.
5. Using your smartphone or iPad (or any tablet), find a metronome app and show students what the speed of the beat is for each tempo (*Largo*=40–60 BPM, *Adagio*=66–76 BPM, *Andante*=76–108 BPM, *Allegro*=120–168 BPM, *Vivace*=168–176 BPM).

CLASSROOM ACTIVITY #2: Feeling Tempo Patterns

North Carolina Essential Standards:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

Objective: Students will show tempo changes kinesthetically and create patterns.

Materials: Stretchy bands or jump bands (see description below) and North Carolina Symphony Education CD.

Process:

1. Have students pat the beat to Hungarian Dance No. 6. Notice the changes in tempo.
2. Review tempo vocabulary (i.e. *a tempo*, *sostenuto*, *Vivace*)
3. Pass out stretchy bands or jump bands (your PE teacher might have jump bands)—four students per small stretchy/jump bands. Two students stand about ten feet apart with the stretchy band around their ankles. The other two students will start the jump dance.
4. Teach students “jump dance”:
 - (A) Pattern starts after initial 4-beat intro, dancers start with feet inside stretchy band: Out (jump to put both feet outside band) Out, In (jump to put both feet inside band) In (5X slow, 3X fast) PAUSE (during this pause, put feet back inside) and REPEAT as before, feet ending out
 - (B) In In (jump to put feet inside band, one at a time) Left Touch (left foot goes out on the left side of the band, right foot goes out and touches, no weight transfer), In In, Right Touch (same as Left Touch on right side of band) (5X, last time incomplete)
 - PAUSE and REPEAT
 - (C) Students switch roles: jumpers become holders, holders become jumpers
 - (D) Jumpers walk around outside of band with pattern of 8 slow steps, 8 tiptoes (2X); (after second time, get ready for next A by putting both feet inside)
 - (Coda) Out In Out
5. Perform final form with the music: A A B B C C D D A A B A’
To make your own stretchy bands: Go to fabric store and buy bathing suit fabric. Cut it into two inch strips and sew the ends together — that’s it!

CLASSROOM ACTIVITY #3: Create a Tempo Story

North Carolina Essential Standards:

- 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

- 4.MR.1.2 Explain personal preference for specific musical works and styles, using appropriate music terminology

Grade 4 ELA Common Core State Standards:

- W4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

- W4.3 a - Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- b - Use dialogue and description to develop experiences and events or show the responses of characters to situations.

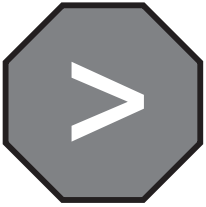
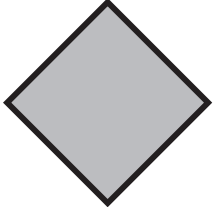
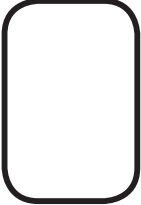
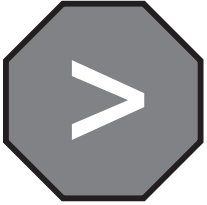
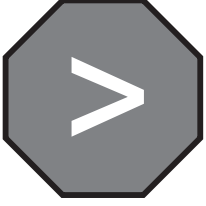
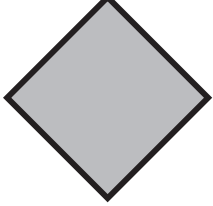
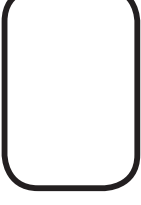
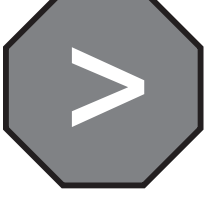
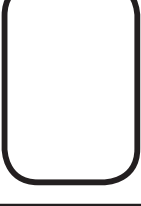
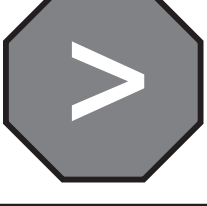

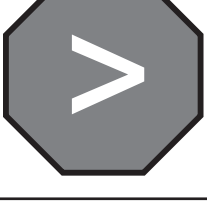
- c - Use a variety of transitional words and phrases to manage the sequence of events.

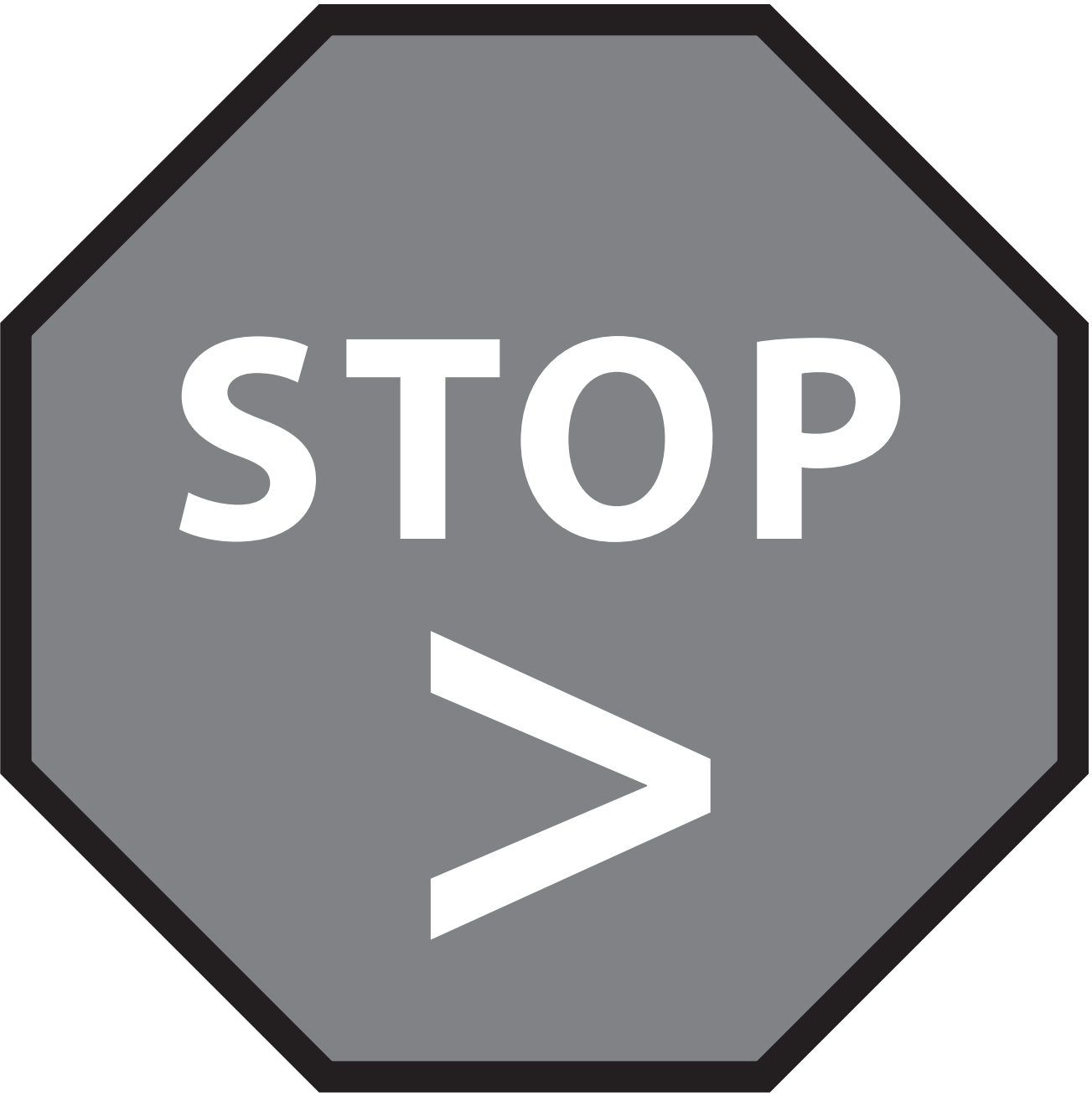
Objective: Students will listen to Hungarian Dance and identify changes in tempo. Students will create a tempo story inspired by Brahms’ music and create movements or silent drama to go along with their story.

Materials: North Carolina Symphony Education CD, pencils, and road sign handout.

Process:

1. Have students listen to Brahms’ Hungarian Dance No. 6 before the lesson.
2. Identify changes in tempo (fast, slowed down, etc…) and share appropriate music terminology for the tempo changes.
3. Share road signs. Choose students to hold up the sign at the right time during the music. Other students will point to the right sign during the music.
4. Ask them what they imagined the music to be about and write the ideas on the board.
5. Using the road sign handout, students will record their own ideas about the music and tell a story with changes in events that parallel the music tempo changes.
6. If time, students can act out or dance their story.





“America the Beautiful”

Arr. Terry Mizesko

Born: September 21, 1946, Morehead City, N.C.



Biography (in Student Book)

You might find Terry Mizesko in the North Carolina Symphony’s brass section or preparing arrangements for Symphony performances. A multi-talented musician, Mizesko has been Principal Bass Trombone with the North Carolina Symphony since 1971.

Mizesko is a native of Morehead City, N.C., and a graduate of East Carolina University. There he studied composition and trombone with Gregory Kosteck and Eugene Narmour. Mizesko has conducted the North Carolina Chamber Players, the Governor’s School Wind Ensemble, the Raleigh Youth Symphony and the Duke University Wind Symphony. He also appeared as guest conductor with the Charlotte Symphony in education concerts. Mizesko taught trombone for more than 20 years at several area schools including Duke University, UNC-Chapel Hill and St. Augustine’s College. He now devotes much of his time to composition and his family.

Fun Facts about Terry Mizesko (in Student Book)

- Despite being from the coast, his favorite North Carolina city is Asheville.
- He enjoys minor league baseball, especially the Durham Bulls and Carolina Mudcats.
- His favorite pastime is spending time with his family.
- He’s played with every Music Director the North Carolina Symphony has ever had, with the exception of its founder.
- Mizesko’s two children are his inspiration for writing music for kids.
- He loves to cook.

Mizesko’s Life:

- Mizesko has been the principal bass trombone player for 44 years!
- The North Carolina Symphony has performed Mizesko’s compositions and orchestrations for the last several seasons in classical, pops, and education concerts throughout the state.

Featured Work: “America the Beautiful”

The words of this song came from a poem of the same title by Katharine Lee Bates (1859–1929). She wrote the poem in 1893 and then revised it twice; first in 1904 and then in 1913. Bates was a teacher, poet, and author of several books including *America the Beautiful and Other Poems* which was published in 1911.

The melody of the song was written in 1882 by composer and organist, Samuel Augustus Ward (1847–1903) and was originally titled “Materna.” The lyrics combined with the melody were first published in 1910. This tune, which is now greatly associated with “America the Beautiful,” wasn’t used until 1910. Before that, the song was sung to popular folk tunes like “Auld Lang Syne.”

Many consider “America the Beautiful” as the unofficial national anthem of the United States. In fact, it was one of the songs being considered as the U.S. national anthem before “Star Spangled Banner” was officially chosen. This song is sometimes played during formal ceremonies or at the opening of an important event.

Many artists have recorded their own rendition of this patriotic song, including Elvis Presley, Ray Charles and Mariah Carey.

Student Introduction to “America the Beautiful”

Fundamental of Music: Melody

Melody is a series of notes that move along in time, one after another. It is the end result of all the other elements coming together. Sometimes a high pitched instrument may play the melody and the other instruments join with it to create harmonies. Other times a low pitched instrument may surprise us and play the melody, or more than one instrument can share the melody to make it even more pronounced.

CLASSROOM ACTIVITY #1: Singing with the North Carolina Symphony

- 4.ML.1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.
- 4.ML.2 Interpret the sound and symbol systems of music.
- 4.CR.1.2 Understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina.

Objective: The students will be able to sing the song “America the Beautiful” with accuracy. They will also have an understanding of the lyrics as they relate to U.S. history.

Materials: Book: *America the Beautiful*. Paperback – June 1, 2002 by Katharine Lee Bates (Author), Neil Waldman (Illustrator), North Carolina Symphony Student Workbooks.

Process:

1. Hand out the North Carolina Symphony Student Workbooks and ask students to read the lyrics silently to themselves.
2. Ask them to explain the meaning of sections of lyrics:
Amber waves of grain,
Purple mountains majesties,
Above the fruited plain!
Patriot Dream that sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
3. Share the book *America the Beautiful*, noting that the lyrics are in the form of illustrations that make it easier to visualize the song that we have just been learning to sing.
4. Look more in depth at some of the vocabulary from the song: *Amber, alabaster, Patriot, spacious, brotherhood*
5. Sing the song through again focusing on how the lyrics and the music work together to describe our country’s landscape.

CLASSROOM ACTIVITY # 2: Playing with the North Carolina Symphony!

North Carolina Essential Standards in Music:

4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures.

Objective: Interpret simple pitch notation in the treble clef on the recorder in order to play along with the North Carolina Symphony.

Materials: North Carolina Symphony Student Workbooks and standard soprano recorder.

Process:

- 1. Review letter names and fingering on the staff for the song “America the Beautiful”.
- 2. Play through the verses several times, accompanying students with the North Carolina Symphony recording or a standard piano version of the song.

Singing with your North Carolina Symphony

At your concert, students will be asked to stand and sing “America the Beautiful” with the orchestra. Although we encourage students to memorize the lyrics, we understand that this is not always possible. At your discretion, decide whether or not to bring song sheets or books from which your students can read. If you do choose to bring the lyrics, please be sure students take with them all materials they bring into the auditorium as a courtesy to our venues’ clean-up crews.

Playing with Instruments at Your Concert

At your concert, you may notice other groups playing the song on recorders. Playing the song “America the Beautiful” on recorders is an opportunity we extend to all schools groups that attend and is completely optional. However, if you are planning to have a student group perform on instruments, here are a few things to know:

- North Carolina Symphony Education staff members need to know that you plan to perform on recorders before your concert. Please contact Sarah Gilpin, Director of Education, at sgilpin@ncsymphony.org or ask whomever is coordinating your concert trip to do so. Performing groups will be seated in a special section and acknowledged from the stage, so it is critical that we know you are preparing to play.
- Schools will play on their own, unless you make arrangements with another school to perform together.
- We may have too many individual groups performing on instruments at one concert, in which case you may be asked to perform with another school.
- Any groups performing on recorders will do so after the orchestra plays “America the Beautiful.”
- This opportunity is open to other instruments such as violins, Orff instruments, Boomwhackers, etc.
- Please remind your students, whether they are performing or not, to be courteous and respectful of other students’ performances at their concert.

America the Beautiful

With solemn dignity ♩ = 76

words by Katharine Lee Bates (adapted)
music by Samuel A. Ward

VERSE

orchestra introduction

8

1. O beau - ti - ful, for spa - cious skies, For
beau - ti - ful, for pa - triot dream That

12

F7 B♭ B♭ F G Maj

am - ber waves of grain, For pur - ple moun-tain ma - jes - ties A - bove the fruit - ed
sees be - yond the years, Thine al - a - bas - ter cit - ies gleam Un - dimmed by hu - man

17

CHORUS

C F7 B♭ F F7 B♭ B♭7

plain! A - mer - i-ca! A - mer - i-ca! God shed His grace on thee, And
tears!

22

E♭ B♭ E♭ F7 1. B♭ 2. B♭

crown thy good with broth - er-hood, from sea to shin-ing sea! 2. O sea!

America the Beautiful

FOR RECORDERS

With solemn dignity ♩ = 76

music by Samuel A. Ward

C G G7 C C

G A Maj D G7 C G G7

C F C F G7 1. C 2. C

Igor Stravinsky

Born: June 17, 1882, Oranienbaum (Lomonosov), Russia

Died: April 6, 1971, New York, New York



Biography (in Student Book)

The Russian-born American composer Igor Stravinsky identified himself as an “inventor of music.” Like so many other great composers, Stravinsky grew up in a very musical family. His father was an opera singer, and his mother was an excellent piano player. He was the third of four sons. As a child, he enjoyed going to the opera to hear his father sing. His parents did not want him to study music, however, they agreed to let him take piano lessons when he was nine years old. They wanted him to be a lawyer when he grew up but Stravinsky loved playing the piano more than anything. After high school, he entered the University of St. Petersburg to study law. He found studying law very boring and did not do very well in school. Soon after his father died, he decided not to become a lawyer and put all his time into becoming a composer.

Stravinsky's first important composition, *The Firebird* ballet, was such a big hit that he became famous overnight. Stravinsky was asked by a ballet producer to write the music for the ballet, *The Rite of Spring*. When the ballet was performed in Paris, the music shocked the audience and caused a riot. This music made him the most famous living composer in the world. By the time he was 30 years old, his music won him world-wide admiration. With his new rhythmic and unexpected sounds, Stravinsky is considered one of the most influential composers of the twentieth century.

Fun Facts about Stravinsky (in Student Book)

- Stravinsky's earliest memory as a child was the rhythmic sound of a peculiar clicking made by an old Russian peasant.
- *The Rite of Spring* was used in Walt Disney's movie, *Fantasia*. The music depicts animated scenes of the growth of Earth with erupting volcanoes, prehistoric forests, and dinosaurs.
- He wrote a circus polka for 50 elephants in ballet tutus.
- The Boston police wanted to fine him \$100 for writing an arrangement of *The Star-Spangled Banner*.
- He was honored by President John F. Kennedy at the White House for his 80th birthday.

Stravinsky's Life:

- He began piano lessons at age nine.
- While in college, he became friends with Vladimir Rimsky-Korsakov, the son of one of Russia's greatest composers.
- He studied piano and composition privately with Nikolai Rimsky-Korsakov.
- In 1906, he married Catherine Nossenko. They had four children.
- Serge Diaghilev of the Ballets Russes, commissioned Stravinsky to write the music for the ballet, *The Firebird*.
- In 1911, he moved to Paris to live and wrote *Petrushka*. He remained in Paris after the Russian Revolution.
- Stravinsky wrote *The Rite of Spring* in 1913 which caused a riot in Paris at the first performance. People were shocked by the unexpected new sounds and the explosive dancing.
- By the time he was 30, the novelty, power and elegance of his works won him world-wide admiration. It was not until much later that this piece became one of the most important musical pieces of the twentieth century.
- During World War I, he wrote several shorter works.
- He married Vera Sudeikin, a painter, after the death of his first wife.
- By 1939, with World War II looming, he left Europe and moved to the United States where he became a U.S. citizen.
- Stravinsky eventually settled in Hollywood.
- He continued to write a variety of music from jazz to circus music, a concerto for swing band to an opera-oratorio. Several of his pieces incorporate American styles.
- In his 70s, Stravinsky's compositions became influenced by jazz, serialism, and twelve-tone technique.
- Stravinsky continued to compose until his death at age 89.
- He died in New York in 1971 and was buried in Venice, Italy.

Featured Work: Infernal Dance and Finale from *The Firebird Suite*

*Please note that the Finale will not be performed during the live concert.

The Firebird premiered June 25, 1910, performed by Serge Diaghilev's Ballets Russes at the Paris Opéra. The piece is scored for a massive number of instruments, well beyond the normal orchestral precedents. The basses enter with a fast, rhythmic section into which the horns add a syncopated melody creating tension. This coordinates with the moment in the story where the creatures (monsters) rush out from the castle and advance on Ivan. Stravinsky clearly demonstrates the “orchestral wizardry” he learned from Rimsky-Korsakov as well as his own skills in folky and grandiose melodies. This dance then ends with just a few chords, and the oboes enter with a lullaby played, strangely enough, by the bassoon. Stravinsky wrote this infamous bassoon solo without any dynamics allowing the musician to take liberties with the music to give it depth and movement. This lullaby is used to make the monsters fall asleep.

The finale begins with a tremolo in the strings as the French horn begins the song of deliverance, thus projecting the concept of Ivan's success in preventing Kastchei from turning him to stone and bringing about the rebirth of those captives who were turned to stone. Stravinsky speeds up the horn part and propels the music forward to signify the intensity of his success and then slows it down again at the end, bringing the piece to its conclusion with a big brass chord to reference their achievements.

Student Introduction to Stravinsky’s Infernal Dance and Finale from *The Firebird Suite*

Fundamental of Music: All Elements/ Finale

Brief Plot Synopsis

The Firebird appears in the enchanted garden of the Immortal Kastcheï, pursued by Ivan Tsarevich. The Firebird tries to pluck golden apples from the magic tree, but Ivan seizes her and will not release her until she gives him one of her feathers as a pledge of help should he ever need it. She flies off.

The darkness dissolves and Ivan finds himself at the gate of an old castle. Twelve maidens come out, led by a beautiful Tsarevna, who tells him that this is the castle of the Immortal Kastcheï, a magician who stops passing travellers by casting spells on them. After exchanging tender glances with Ivan, the Tsarevna leads her companions in a lively dance. She and Ivan kiss, but it is now dawn and the maidens must return to the castle.

In spite of the Tsarevna’s warning, Ivan decides to follow them. As soon as he opens the gates, bells ring out and a crowd of weird figures rush from the castle followed by Kastcheï, before whom they humbly bow.

Kastcheï advances on Ivan and tries to turn him to stone, but Ivan waves the Firebird’s feather in his face, invoking her aid. She appears and forces the crowd to dance until they fall exhausted to the ground. While they are all asleep, the Tsarevna instructs Ivan to steal a great egg that contains Kastcheï’s soul. He throws it to the ground, and as Kastcheï dies, his spell is broken. The captives are restored to human form.

The Tsarevna and Ivan are married and everyone joins in a thanksgiving.

Note that during the North Carolina Symphony Education Concerts, only the Infernal Dance will be played; however, both the Infernal Dance and Finale will remain on the Education Concert CD.

CLASSROOM ACTIVITY #1: Showing Dynamics Through Movement

North Carolina Essential Standards in Music:

- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about and describing aural examples of music of various styles and cultures.
- 4.ML.2.1 Interpret rhythm patterns, including whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- 5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices and performances.

Objective: Students will apply their knowledge of dynamics while they listen to develop active listening skills.

Materials: Scarves, a large movement area, and North Carolina Symphony Education CD

Process:

- Listen to the recording of both movements from Stravinsky’s *The Firebird Suite*.
- Share out students’ ideas as to the dynamics and the feeling of the pieces.
- Address the contrast between the fifth and sixth movements using terms such as “tension” and “tranquility,” and ask how this corresponds with the dynamics of the piece.
- Ask each student to choose a scarf to show the mood and expression of this piece.
- Choose individual students to stand in front of the class and show what “tension” might look like with his/her scarf.
- Choose another student to show “tranquil” movements.
- Explain the concept of “mirroring” to the class, using another student as your reflection in the mirror.
- Divide the class into two separate groups each representing these two sections of the piece. Using darker colors to show intensity and softer colors to show the peaceful section may be an excellent way to divide the class.
- Pick a leader from each group to stand at the front of the class. Students will sit and observe the performance during the portion which doesn’t fit their “mood” portion of the piece. Switch groups and repeat.

CLASSROOM ACTIVITY # 2: Composition with Dice

North Carolina Essential Standards in Music:

- 4.ML.3.1 Use improvisation to create stylistically appropriate answers to given rhythmic and melodic phrases.
- 4.ML.3.2 Create compositions and arrangements using a variety of traditional and non-traditional sound sources.
- 4.ML.3.3 Create rhythmic compositions which include the use of whole, dotted half, half and quarter notes; whole, half and quarter rests; and beamed eighth notes in duple and triple time which are arranged using a variety of sound choices.

Objective: Create music using a variety of sound and notational sources.

Materials: Staff paper, pencils, dice, 6-measure segment of *The Firebird* (notated below) with each measure clearly marked to correlate with the sides of the die, staff drawn at the front of the room for teacher to model on.

Process:

- Play the 6-measure segment for your students.



- Hand out staff paper and pencils and show students how to draw a treble clef. Students will then draw a treble clef on all of the staves.
- Discuss the time signature and have students notate that on all staves as well.
- Choose a student to roll the die at the front of the class to start your whole class composition.
- Everyone copies the measure that was rolled, reminding students to place note heads in exactly the same lines and spaces that they see in the measure.
- Continue having different students roll and the entire class draw until you have 5–6 measures created. Create your own cadence for a final measure, if you like.
- Place a double bar line at the conclusion of your whole class piece.
- Give out dice to the class and have them continue to compose on their own. Share individual compositions with each other.

CLASSROOM ACTIVITY # 3: Connecting to Literature

North Carolina Essential Standards in Music:

- 4.CR.1.2 Understand the relationships between music and concepts from other areas.
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about , and describing aural examples of music of various styles and cultures.

Objective: Understanding the connection between literature and music.

Materials: Blank double bubble maps, several different copies of *The Firebird* (book) from your school or community library, and North Carolina Symphony Student Workbooks.

Some examples are:

Spirin, Gennady. *The Tale of the Firebird*. New York: Philomel Books, 2002.

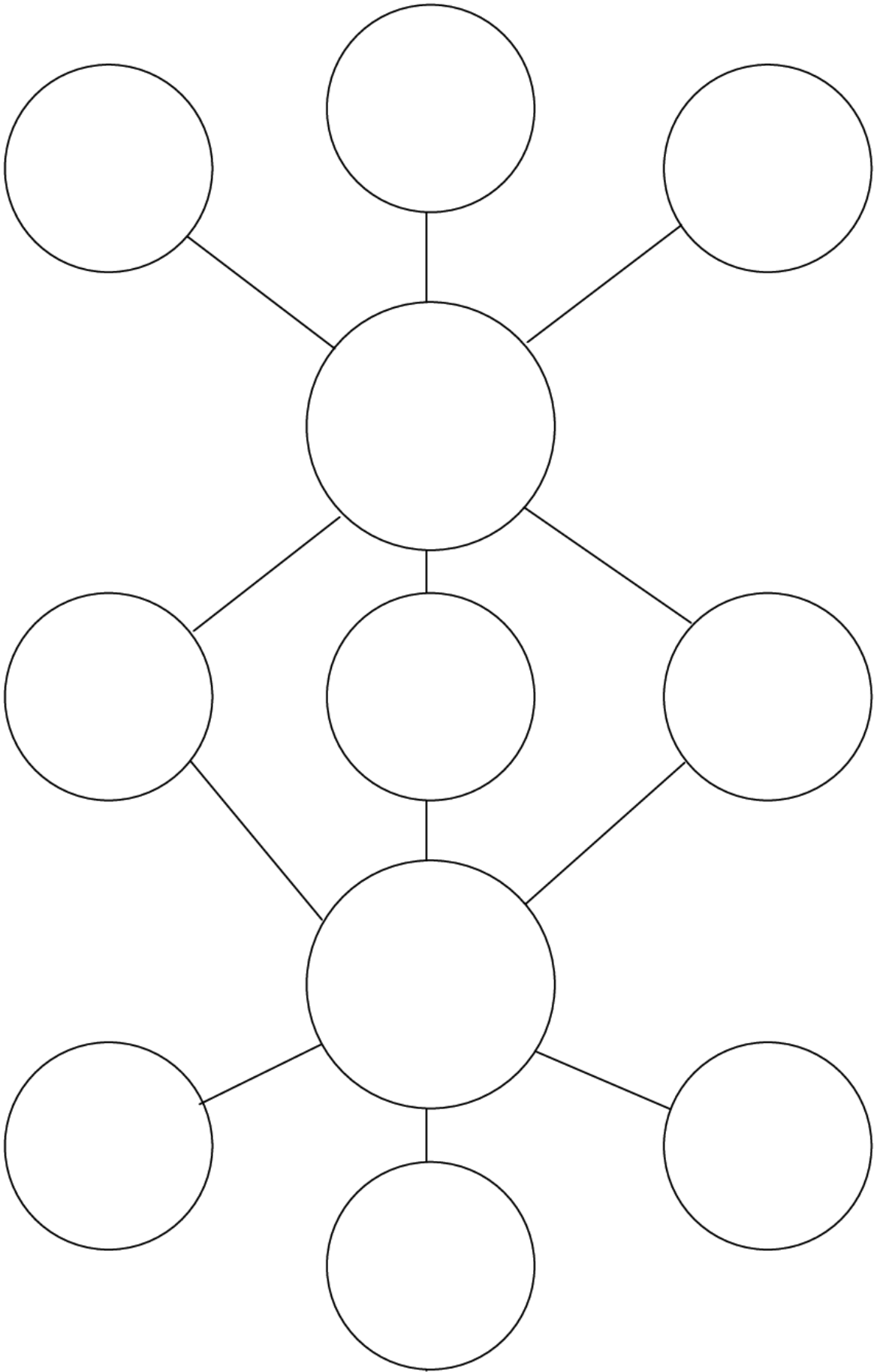
Yolen, Jane. *The Firebird*. Hong Kong: Harper Collins Publishers, 2002.

Copeland, Misty. *Firebird*. New York: GP Putnam’s Sons, 2014.

Kessler, Brad. *The Firebird*. Westport: Rabbit Ears Productions, Inc. 1996.

Process:

1. Ask students to read the storyline of *The Firebird*. It is the synopsis of the ballet storyline.
2. Discuss the roles of the main characters and perceptions of what these characters are similar to in fairy tales from the United States.
3. Choose one or more of the books of *The Firebird* that you have available and read it aloud to the class.
4. Share ideas as to what this book has in common to the ballet synopsis.
5. Share out those items that are different from the ballet storyline.
6. Give out double bubble maps to the students and ask them to fill out what they perceive as the same and different between the two stories.
7. Give extra credit to students who add additional bubbles to each section and fill them in accurately.



Double Bubble Map for Comparing Similarities and Contrasting Differences

Frequently Asked Questions:

1. What is the Additional Resources Google Drive and how do I access it?

The Additional Resources Google Drive was created in 2014 to allow teachers to use the materials that could not fit in the Teacher Books. The drive has a copy of all images in the book in color, as well as easily printable PDF handouts of the maps and charts in the book. The link to the drive can be found on the North Carolina Symphony website under Education Workshop or at <http://tinyurl.com/pa9zsy3>

2. How can I access the Online Moodle Classroom?

If you attend the 2015 Teacher Workshop, your credentials for the Online Moodle Classroom are emailed to the email address you indicated on your registration form. All materials and videos will be uploaded to Moodle by September, 2015. Each registrant is allowed access to the Online Moodle. If you attended any workshop after 2014, you will be able to view the classrooms for all workshops you attended with the same username and password.

3. What if my username and password do not work?

If your username and password are not working, first verify that you are typing in the password with all accurate cases and symbols. If that doesn't work, try using a different browser (Firefox is recommended. Moodle has exhibited problems with Internet Explorer in the past). If it still does not work, contact the North Carolina Symphony Education Department, and we will help resolve the problem.

4. What if I want to order more materials?

More materials can be ordered using the Printed Material Order Form available under The Education Concert Series page on the North Carolina Symphony website or at <http://tinyurl.com/q86jh4e>

5. How can I get more involved with the North Carolina Symphony ?

If you are interested in becoming more involved with the North Carolina Symphony, visit www.ncsymphony.org/ volunteer to learn about opportunities to volunteer! We especially urge registrants to be a part of our Evaluation Focus Group.

6. What is the Focus Group and how do I get involved?

The Focus Group is a group of about 40 teachers who volunteer their time to help with evaluation. Each year we ask that teachers fill out approximately three surveys to help us better serve teachers and students. See one of the surveys on pages 65–66. This is an excellent opportunity to provide your feedback. To join the Focus Group, just check yes on the in-workshop Evaluation Form. If you decide to join later, contact the North Carolina Symphony Education Department, and we will add you to the Focus Group.

The following activity is intended to be a tool for teachers to use with students when discussing proper performance etiquette. Completion of this form is not required to attend your North Carolina Symphony Education Concert.

Some of our students have never been lucky enough to enter a concert hall, much less actually attend a symphony concert. The concert they will be attending has both similarities and differences to a concert we might attend that is not affiliated with the Education program.

Take them on an imaginary trip before you actually board the buses and head to the concert!

In preparation:

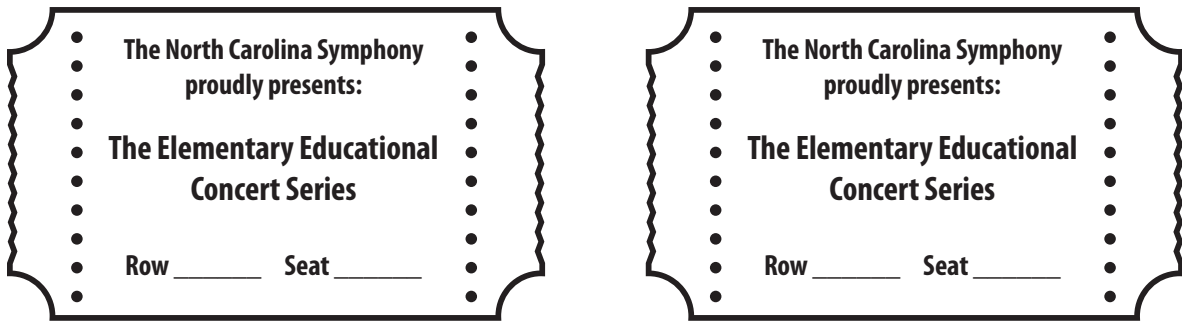
Create simple number cards for seating using card stock and laminate to keep them durable for additional usage. Number/Letter the cards: 1A–1J, 2A–2J, and 3A–3J.

Set up your chairs in three rows of ten going across the room and place the cards from left to right on the chairs.

Create simple paper tickets using the template below.

Using the program sheet that is included in the resources offered by the North Carolina Symphony, add a dotted line through the middle of the program to show where an intermission would typically be added. Make one set of sheets for an entire class and reuse with each of your classes.

Now you are ready to take your students to a concert!



Class Period:

1. When students enter your classroom, have them sit on the floor rather than sitting on the seats. Start class by having them share some of the things they expect to see on their trip. (i.e.: comfortable chairs, musicians, a music stand, balcony, a conductor, etc.) Let them know that the concert they will be seeing is a bit shorter than most concerts, therefore, some items will be somewhat different.
2. Explain what an usher's job is and choose three people to be the ushers for this concert.
3. Share what a program would list and what they might be able to determine by looking at it.
4. Hand the three chosen ushers a stack of programs.
5. Ask the students what you usually will need to get in the door of a symphony hall. Show the students their tickets and explain that the ushers will be ripping off the bottom part of the ticket and giving the students back the larger portion. Then they will be showing each student to their seat.
6. Share with them that there is typically an intermission offered, but there will not be one for our actual concert. They can have a 1–2 minute intermission during class to walk around before they must return to their seats.
7. Once each student is seated, remind them of the expectations of being an audience member. Students can share some ideas of things to keep their minds busy while they are listening to the concert.
8. Explain that they will hear the instruments tuning up and the first violinist or the first oboist will play the pitch “A” to start the tuning process.
9. Share two to three minutes of each piece. Mention that they should wait until the conductor puts down his hands before they clap during the concert.
10. Ask a question about each piece upon completion. For example, what instruments did you hear? Where did your imagination take you during this piece? What do you remember from when we discussed this piece in class?
11. At the conclusion of class, ask students if they would like to keep their part of the ticket. If not, it can be recycled.

Let’s Go to the North Carolina Symphony!

Teacher Checklist

- ☐ Register for the awesome teacher workshop on Monday, August 17, 2015, and order any materials that you need (available under Education on the North Carolina Symphony webpage).
- ☐ As soon as you learn the date(s) that you will be attending the North Carolina Symphony Concert, send the date(s) to your administrator and homeroom teachers.
- ☐ Secure your funding for transportation. Ask your school bookkeeper how you will pay for the buses. PTA funds? School funds? Students pay? Field trip grant? etc. Double check the mileage rates and make sure that you have enough money. If students are paying for their own, calculate the price per student so that you have the rate ready for your field trip letters and permission slips.
- ☐ Complete your field trip request form and reserve the buses with your administrator.
- ☐ Create a letter to send home, email, or post on your website that lets your students and their parents know that you are going to be teaching the students about the North Carolina Symphony in preparation for their visit. In addition to the field trip details, include the concert program and North Carolina Symphony website so that parents and students can learn more together at home.
- ☐ Ask your administrator and your classroom teachers if you can be a guest at their grade level PLT to discuss the details of the field trip and ask how you can integrate any cross-curricular connections into your music lessons.
- ☐ Plan your lessons! Use the North Carolina Symphony Teacher Workbook, student booklet, CD, the North Carolina Symphony website: <http://www.ncsymphony.org/education/education.cfm?ssid=1&sid=1>, and ask your colleagues for lesson plan ideas. Be creative and have fun!
- ☐ One month before your trip, create another letter with field trip details, cost, and attach the permission slip to send home with all students. Make the classroom teachers a spreadsheet with student names and columns to check as permission slips and money are turned in. Tape the spreadsheet and letter to a large envelope and give to your teachers to collect the permission slips.
- ☐ If you are going to miss lunch be sure to notify your cafeteria manager at least 2 weeks in advance of your trip.
- ☐ One week before the trip, be sure to review concert etiquette activity (on the previous page) with your students.
- ☐ Finally, on the day of your trip be a great model for your students and enjoy the music!

What Does The Conductor Do?

In the performance, it may look like the conductor is simply waving a wand from the Harry Potter movies in his or her hands as the orchestra plays the music. However, there is more to the job than waving a **baton**. The conductors’ work usually starts months before the performance and can take a lot of time and study. They are responsible for:

A. Selecting the music

The selection of the music is based on the type of program the conductor would like to present to the audience. The program can be a collection of show tunes, a collection of works from one composer, or a program that is **thematic**, following some idea like Nature or Science Fiction. The selection of the music is also based on if the orchestra currently owns the piece and has the right instruments to perform it.

B. Preparing to rehearse

Once the music is selected, conductors will begin studying the music so they are ready to lead and rehearse the orchestra. They usually do some **analysis** (looking at the details of the music) of the **melody** and the different instruments that present it, the **harmony** and the **structure** or how the music is put together to present the idea the composer had when they wrote it. Conductors will look at the individual parts or at each line from each instrument to see if there are any difficult parts that may require more attention in rehearsal. They will begin to establish an **interpretation** of the work...in other words, how fast or slow, the tone color to use, the dynamics to use in different sections, etc. Just as artists choose colors and style of brush to use in applying those colors to a painting, conductors use sound and how that sound is presented to paint their musical picture for the audience. Conductors may listen to some recordings of other conductors/orchestras to hear how they performed the piece and then decide if they would like to perform it like they did or differently, creating their own interpretation. Occasionally, conductors have the opportunity to look at copies or rarely, the original of a score penned by the composer to see what the composer noted as far as the **dynamics** and the **tempo** settings.

C. Rehearsing the orchestra

Conductors will spend the most time rehearsing the orchestra. They watch the score as they listen to each of the sections/instruments play the parts and then they will stop and give the orchestra directions on how to play the music better. Perhaps it should go faster here, or slower here, or maybe the strings need to be louder here because they have the melody and the conductor wants the audience to hear the melody clearer. Conductors have the chance to stop the piece and correct a part of it during rehearsal.

D. Conducting the performance

During the performance, the conductor visually reminds the orchestra of those things covered in rehearsal. He or she keeps the group together by conducting the **meter** and the spirit of the piece encouraging the musicians to perform their very best.

Vocabulary

Baton: A handled stick the conductor uses to conduct the orchestra

Thematic: How pieces are related to each other based on a common theme or idea

Analysis: To closely examine and understand the piece of music

Melody: The primary tune(s) of the work

Harmony: The music supporting the melody

Structure: How the piece is constructed or its form

Interpretation: Based on the understanding of the composer and the particular piece, the conductor will decide on tempos and dynamics to best represent the composer

Dynamics: How loud or soft the music is played

Tempo: How fast or slow the beat goes

Meter: How the beat is divided into groups of notes

Instruments in Different Languages

When the conductor looks at an orchestral score, along the left side of the first page, there are the names of the instruments used in the piece. Sometimes these instrument names will be shown in a language other than English. They are usually listed in the primary language of the composer. Here is a list of common orchestral instruments and how they are shown in the languages of French, German, and Italian.

English	French	German	Italian
flute	grande flûte	Flöte; Querflöte	flauto
oboe	hautbois	Oboe	oboe
clarinet	clarinette	Klarinette	clarinetto
bass clarinet	clarinette basse	Bassklarinette	clarinetto basso
bassoon	fagot	Fagott	fagotto
English horn	cor anglais	Englischhorn	corno inglese
horn	cor	Horn	corno
trumpet	trompette	Trompete	tromba
bass trombone	basse-trombone	Bass Posaune	trombono basso
tuba	tuba	Tuba	tuba
Baritone	baryton; bariton	Bariton	baritono
euphonium	euphonium	Euphonium	eufonio
violin	violon	Violine; Geige	violino
viola	alto	Viola; Viole; Bratsche	viola
cello	violoncelle	Viononcello; Cello	violoncello
bass; string bass	contrebasse	Kontrabass	contrabasso
guitar	guitare	Gitarre	chitarra
harp	harpe	Harfe	arpa
piano	piano	Klavier	piano forte
bass drum	grosse caisse	Grosse Trommel	cassa; grancassa
drum	tambour	Trommel	tamburo
snare drum	caisse claire	Leinentrommel	tamburo rullante; tamburo militare

“Your Elephant, The Orchestra”

A story to read in class before your North Carolina Symphony Education Concert
by Jackson Parkhurst

Three blind men were asked to describe an elephant. The first felt the elephant’s trunk and said, “An elephant is like a fire hose!” The second felt the elephant’s side and said, “No, an elephant is like a wall!” The third felt the elephant’s tail and said, “You are both wrong. An elephant is like a rope!”

Describing the North Carolina Symphony is somewhat like trying to describe that elephant. It is a jumble of trunks and tails, all of which come together to be what you will hear and see when it comes to visit you.

Okay, what is the North Carolina Symphony? Well, for sure it’s people. But that’s too simple. Well, how about this, then? It is people who make music together. That’s true, but there is more. Wait! I think I have it now. An orchestra is a group of people who make music together, but it’s also people who work at desks to help organize the music makers, and others who help by doing jobs like driving the buses and setting up the stage for concerts.

Well, there are the parts of our creature, but how do these parts work? The North Carolina Symphony cannot perform without the people who work in the office. These people do an important job. They help raise the money that pays for the orchestra. Also, when the orchestra travels they make sure that the musicians get to the right town and that everyone has a place to eat and sleep. Since our elephant, the orchestra, travels more than 18,000 miles a year (which is halfway around the earth!), you can see why the office workers are so important. Like the tail of the elephant, the office staff is not often noticed.

Now a trunk is a different matter entirely. Without one an elephant couldn’t eat peanuts or wash his back very well. Neither can our orchestra work well without the people who help them when they travel. One of these people is the stage manager who is responsible for setting up the necessary equipment before each concert. The North Carolina Symphony plays 175 concerts a year, and each chair and music stand has to be in its own special place every time. The stage manager has a crew of workers who help him do this.

There are other musicians in disguise who do extra jobs. One of them is the librarian who puts the music on each music stand. Every player must get the correct musical part, or the orchestra will sound crazy. Then there is the personnel manager who gets to listen to everyone’s problems, but also gets to give out the paychecks! There are two more people who are the official bus drivers complete with uniforms and licenses. Without these two the orchestra couldn’t go anywhere. Oh yes, there is another musician who doesn’t have a musical instrument at all. That person is the conductor, and their job is to start and stop the music and help keep all the musicians playing together. They are also the one who talks to you during the concert.

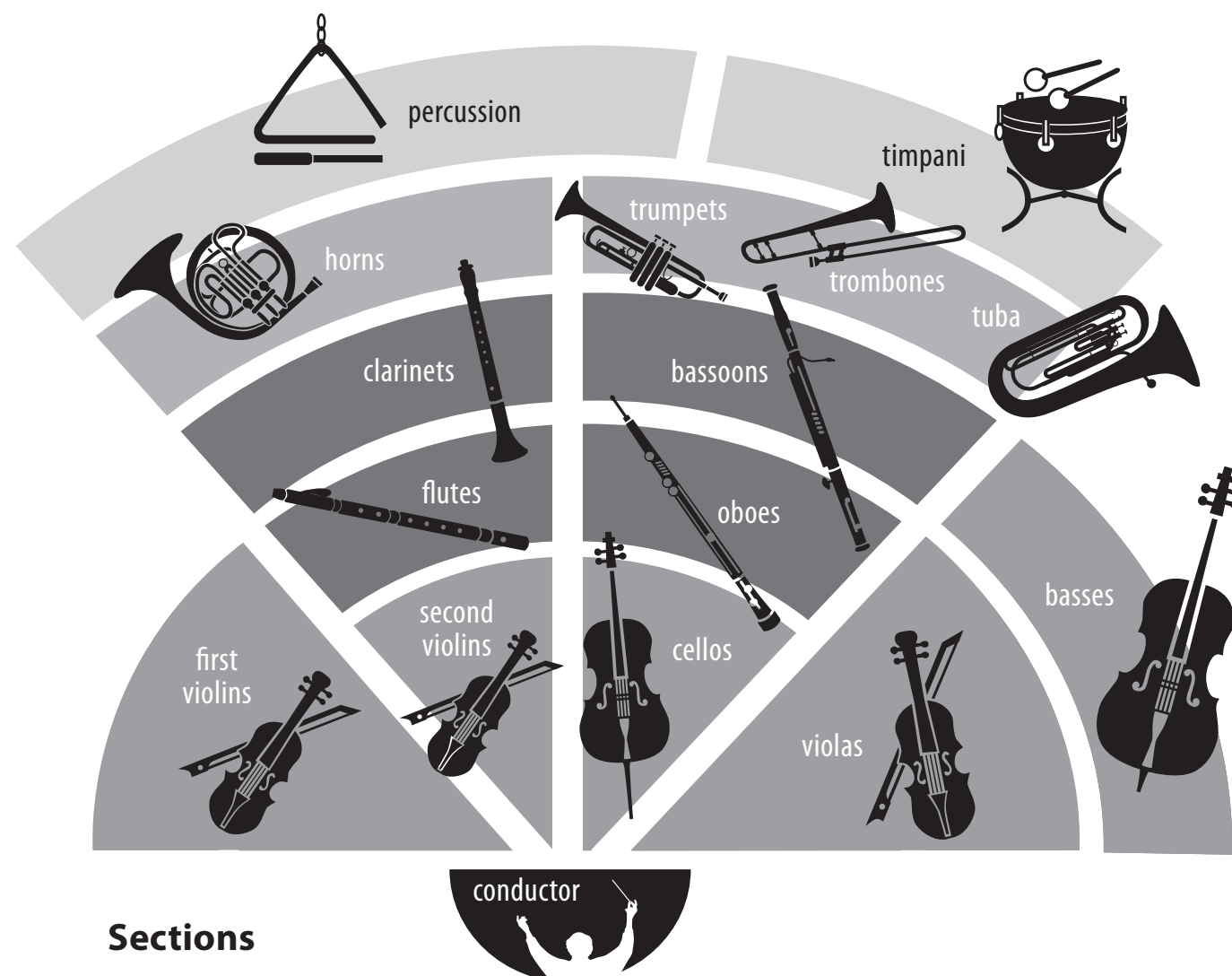
Now, what are we missing on our elephant? Oh yes, the body. When we assemble all of our music makers, we have the main body of the orchestra. This body is organized into smaller groups of instruments which we call families, and these are arranged in a special way on the stage so that you, the audience, get the most wonderful sound possible. This is a chart showing how the orchestra is arranged on the stage.

An orchestra can, of course, only sound beautiful if each of these musicians works hard to play his or her best. The musicians of the North Carolina Symphony have been practicing and playing music since they were your age. If you add up all the years of practice of all of them, you will have a total of over 1,500 years! These individual musicians are the heart of our orchestra. Trunks and tails would be pretty useless without a heart, you know.

So now we have described with words our elephant, the orchestra. Just as an elephant can best be understood by seeing it, an orchestra can best be known by hearing it—and you have one of your very own coming to play for you. Remember, the North Carolina Symphony is your elephant.

Jackson Parkhurst was for many years the Director of Education for the North Carolina Symphony.

Seating Chart



Sections

- Percussion
- Brass
- Woodwind
- String

NORTH CAROLINA
SYMPHONY

What was your favorite musical piece on the program? What made it special for you?



How do dynamics and tempo change the mood of a musical piece?
Use one of the pieces in the program to explain how.





Circle your favorite instrument family.

What is your favorite instrument?
What is special to you about the way it sounds?

What does your favorite instrument have in common with the other instruments in its family?

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